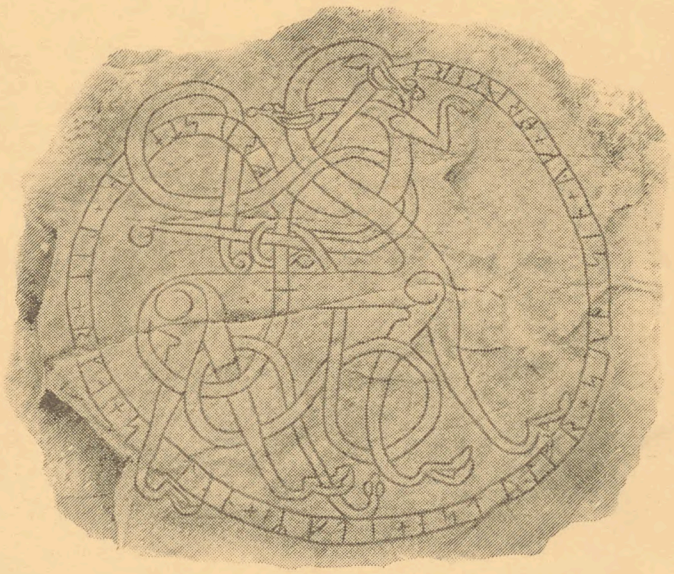
MAY 10-29, 1938
Shown at Corcoran

SWEDISH TERCENTENARY

ART EXHIBIT



1937—1938

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SWEDISH TERCENTENARY ART EXHIBIT 1937-1938

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ART EXHIBIT

1937—1938

Official Catalogue

The Catalogue compiled by Dr. Sixten Strömbom.

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Paper from Lessebo A.-B.

Preface

In 1936 the Swedish State received from The Swedish American Tercentenary Association, The Scandinavian Foundation and a Committee representing the American Museums, an invitation with the request to arrange an itinerant exhibition of Swedish decorative art for the United States of America in connection with the 300 years' celebration of the first settlement of Delaware. The Swedish Government accepted this invitation and the Swedish Commission in charge appointed a special committee for the arrangement of the art exhibition. Mr. Olof H. Lamm was made Chairman, Mr. Eric Wettergren, Secretary, and other members of the Committee are Drs. Sigurd Curman, Axel Gauffin, Andreas Lindblom, Gustav Munthe, Åke Stavenow and Sixten Strömbom. The Committee has had the privilege of consulting with Messrs George N. Jeppson and Russel Plimpton of the American Committee who visited Sweden and took a very appreciated part in the preparations.

After the plans for the exhibit were formed, the Swedish Government gave permission to the National Museum and to the Historical Museum to loan certain objects. Such permission has also been given by H. R. H. Prince Eugen, by the Board of the Nordiska Muséet, by the Boards of the Kulturhistoriska museet, Lund, of the Röhsska Konstslöjdsmuseet, Gothenburg, of Halland's Museum, Halmstad, of the Thielska Galleriet, Stockholm, by Zorn's Collections, Mora, and by Leksand's Hemslöjdsförening, Leksand. Objects of considerable value have also been loaned by Mssrs. Thorsten Laurin and Sten Westerberg, Stockholm.

The exhibition spans an extensive period of at least 8,000 years, from the Bone Age through the course of the ages to our present century. For obvious reasons it is impossible to give a coherent picture of the Swedish artistic culture during such a vast period, and if material sufficed for such a representation it could not be accommodated within the limits of this exhibition.

The Committee has sought to give some idea of the continuity and character of the development of Swedish art; of its long history and mission within a

small nation on the northern outskirts of Europe. Perhaps before a world's forum some of the objects are not such as will rouse any greater feeling. Obviously, similar and from a formal standpoint more remarkable things are known to the Americans from other European Countries. What we would wish to show is firstly and lastly the artistic evidence of a very long national history, to serve as a salutation on the occasion of the 300 years' jubilee of our forefathers' settlement in Delaware. We hope that the great American public will apprehend this exhibition as it is intended, namely, in the light of an invitation to step over the bridge of art into a closer contact with the Swedish nation, its history and spiritual atmosphere.

The Committee.

Finally, the author of this catalogue begs to express his cordial thanks to all those who have assisted him in his work. He is particulary obliged to his colleagues at the Stockholm Museums Drs. B. Thordeman and Greta Arwidsson at the State Historical Museum, Drs. Gösta Berg, Sigfrid Svensson, Miss Elisabeth Strömberg and Miss Märta Hedlund at The Nordiska Museum, Drs. F. Holmér, R. Hoppe and G. Serner at The National Museum, Dr. G. Valby and Mrs K. Uppenberg of the National Swedish Art Corporation as well as to Dr. Gerda Boëtius at The Zorn's Collections, Mora, Dr. Gustaf Munthe and Miss Vivi Sylwan, Röhsska Konstslöjd Museet, Gothenburg, Dr. Erik Salvén, Halmstad, and last but not least Dr. William Karlsson at Kulturen, Lund, and Mr. Anders Billow at Svenska Turistföreningen. Without their untiring assistance in the selection of objects or the completing of the catalogue the author would have been unable to execute his task during the short time he had at his disposal.
The translation into English was made by Mrs. J. S. Herrström.

Swedish Committee for the Exhibit:

Chairman: Olof H. Lamm, former Swedish Consul General in New York, Stockholm.

Secretary: Erik Wettergren, Curator at the National Museum, Stockholm, President of the Swedish Arts and Crafts Association.

Members: Sigurd Curman, Ph. D. Royal State Antiquarian. Axel Gauffin, Ph.D. Chief Director of the National Museum, Stockholm.

Andreas Lindblom, Ph.D. Director of Nordiska Museum, Stockholm.

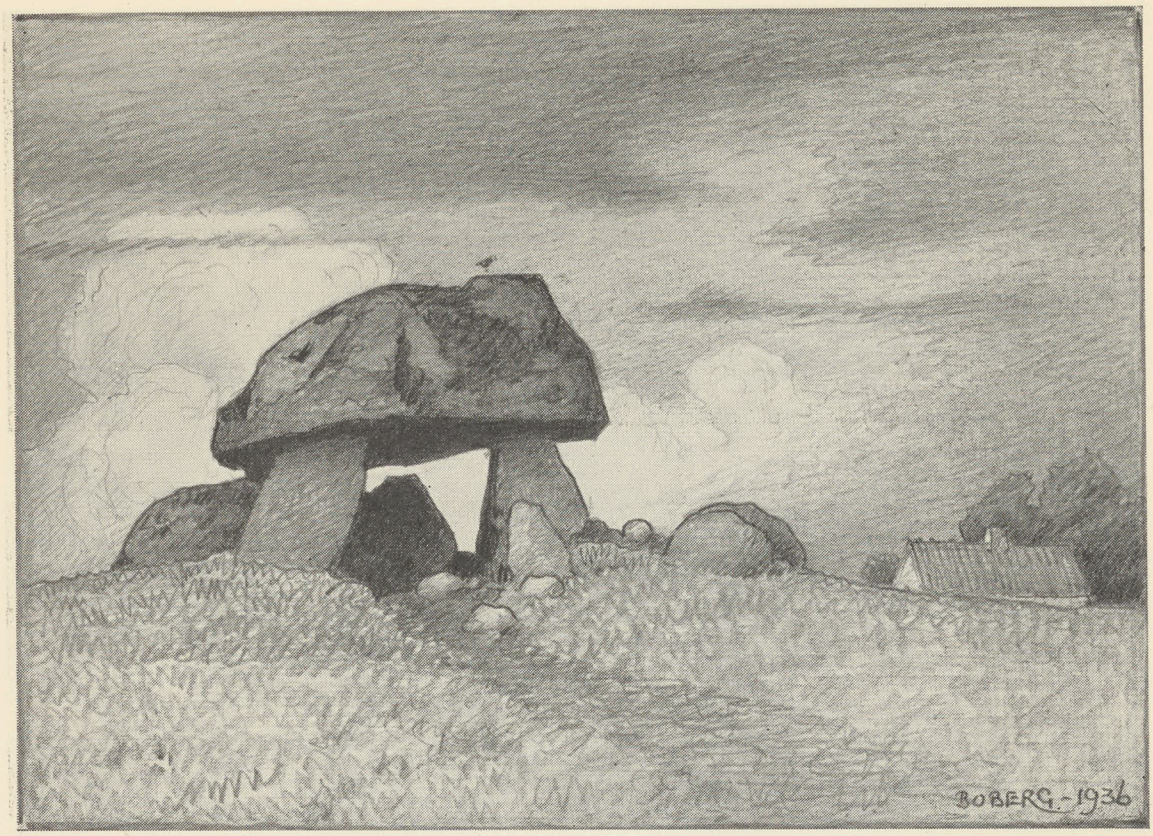
Gustaf Munthe, Ph.D. Director of the Röhsska Konstslöjd Museum. Gothenburg.

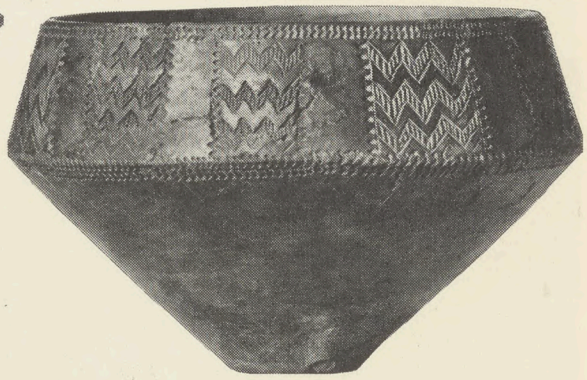
Åke Stavenow, Ph.D. President of Swedish Arts and Crafts Association, Stockholm.

Executive member: Sixten Strömbom Ph.D. Curator at the National Museum, Stockholm, President of the National Swedish Art Corporation.

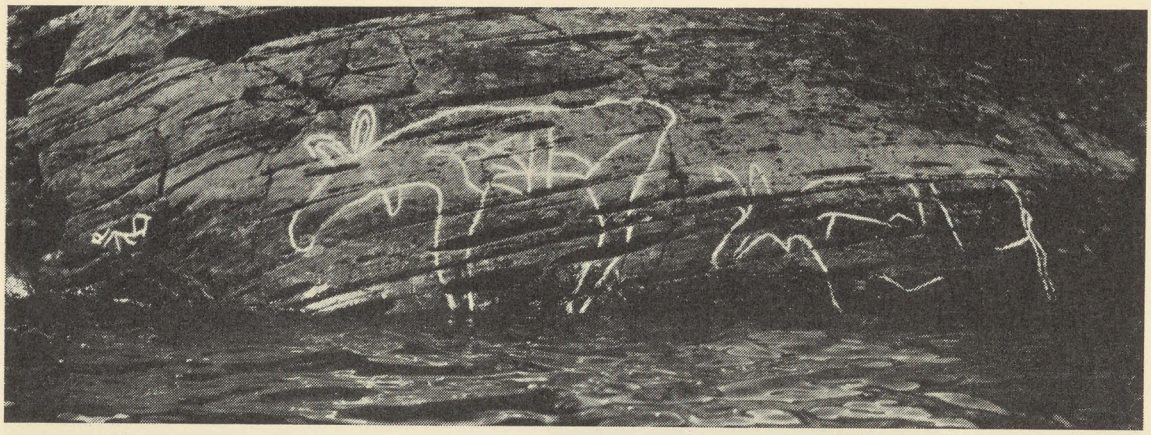
Commissioners: Prom July 15th, 1937 to February 1st, 1938 Dr. Sixten Strömbom. From February 2nd, 1938 to August 1st, 1938 Dr. Gustaf Munthe.

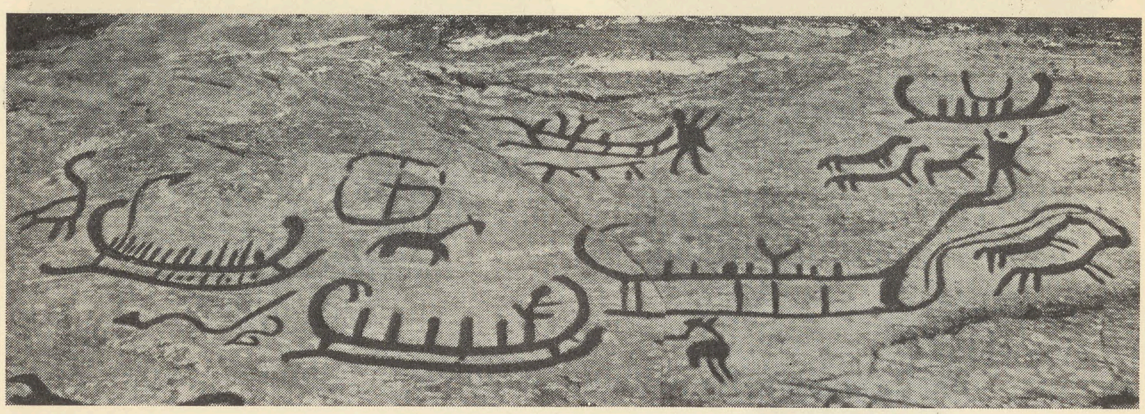
The background in Sweden.





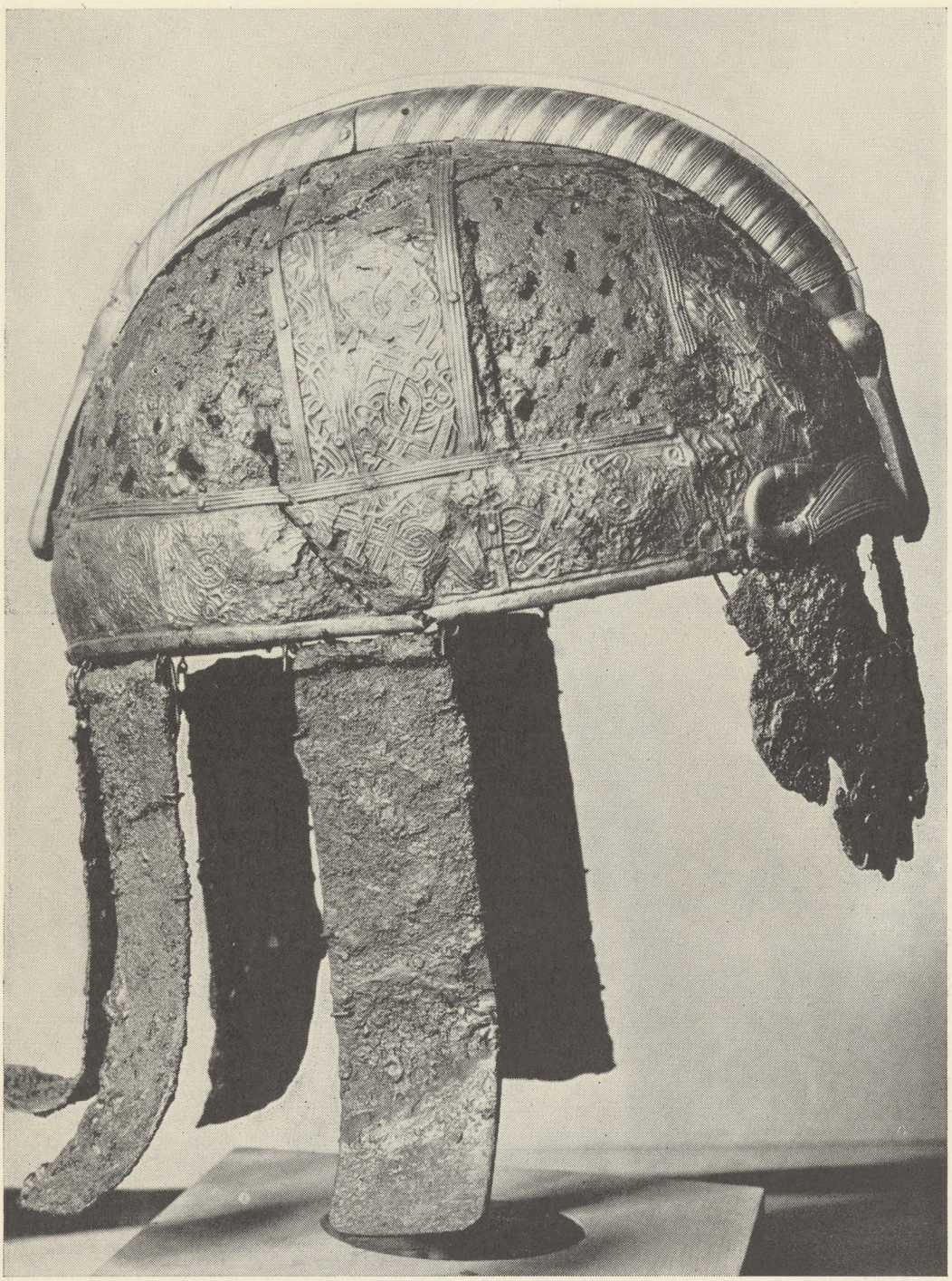
(Above) Dolmen. Neolithic Age. Skåne. — (below) Pottery. From neolithic tombs.





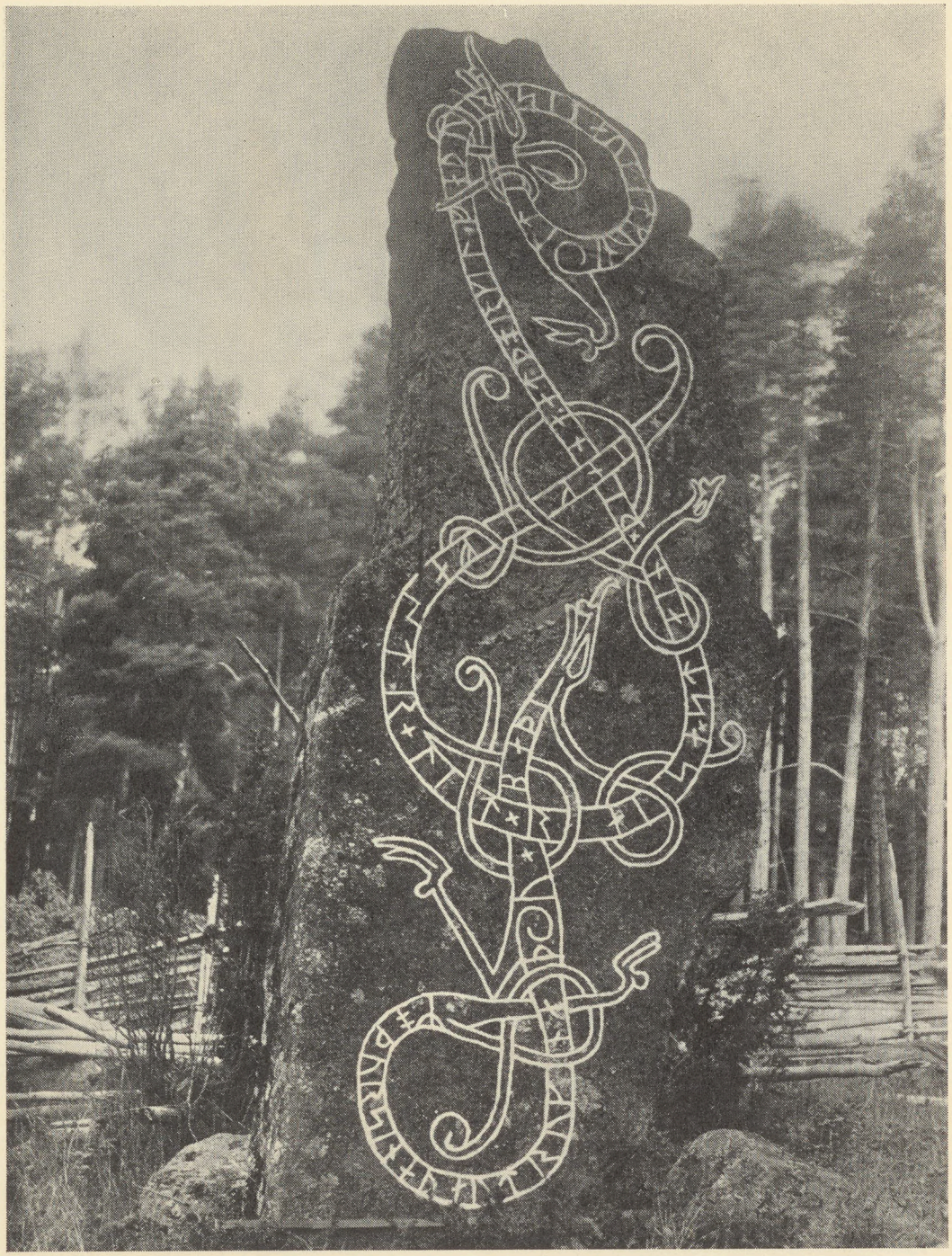
Rock-engravings: Elk. Stone-Age. — From the Sigurd-Saga. Viking-Age. — Boats, men and horses. Bronze-Age.

The Royal mounds at Old Upsala. Iron Age. — »Stone skiffs.» Probably the early Iron Age. Badelunda, Västmanland.

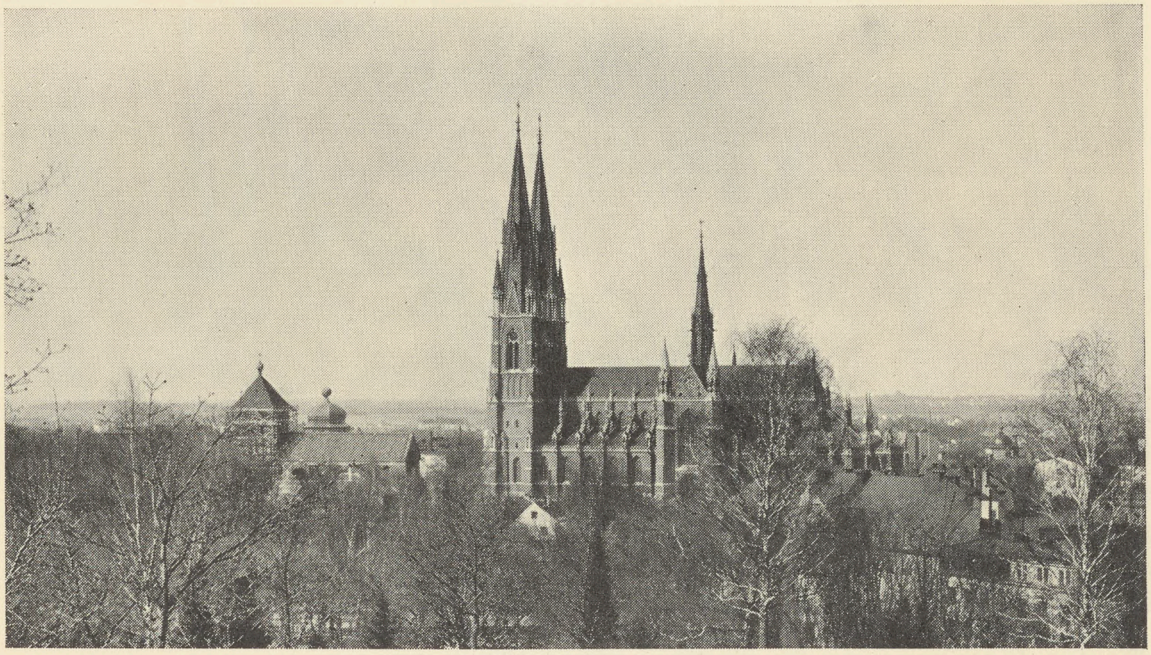


A chief's helmet. Iron and gilded bronze. Ornament in »Vendel-style». From a mound at Valsgärde, Uppland. Seventh century.

Incised stone from Lärbro, Gothland. Eight century.

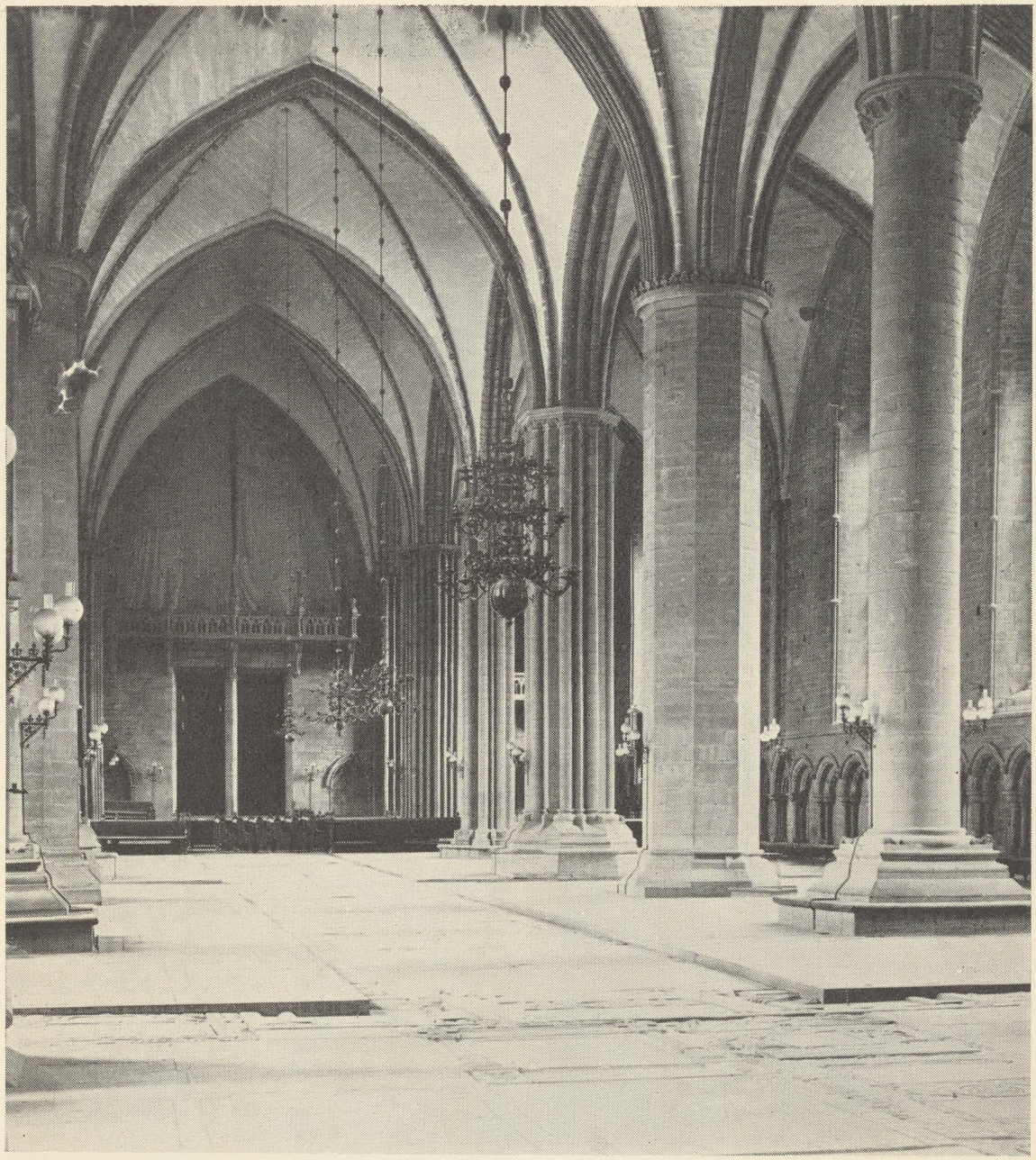


Runic stone. Uppland. Eleventh century.



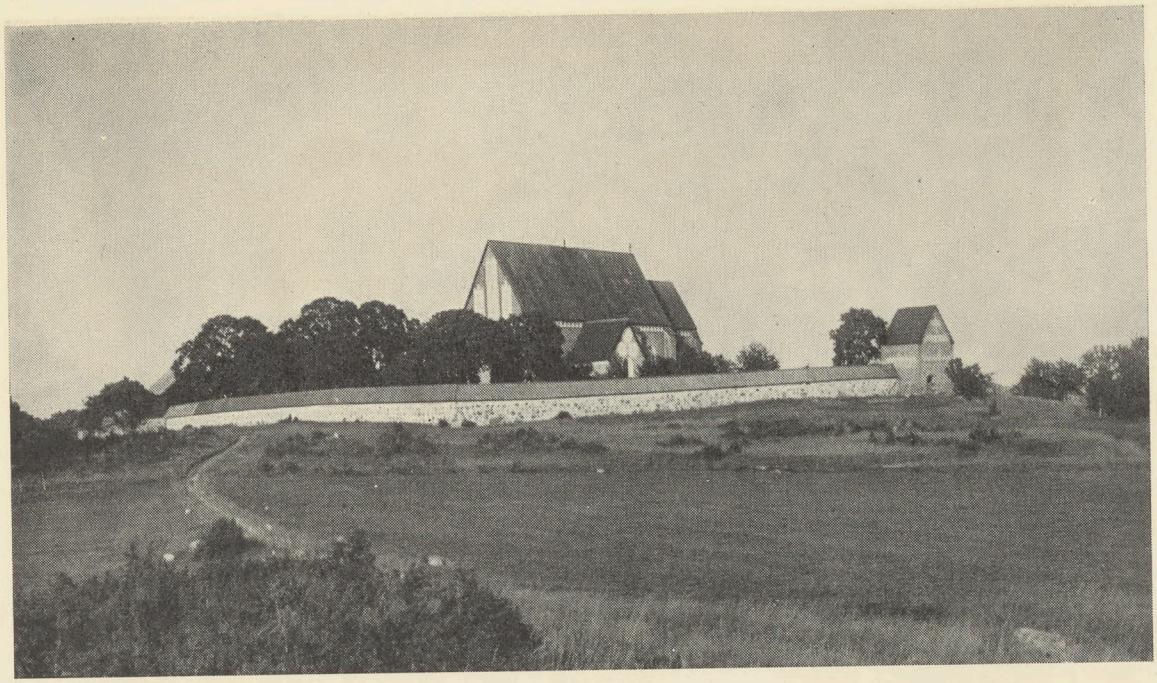
Lund Cathedral. Twelfth century. (Beneath) The Uppsala Cathedral, Thirteenth—fifteenth centuries.

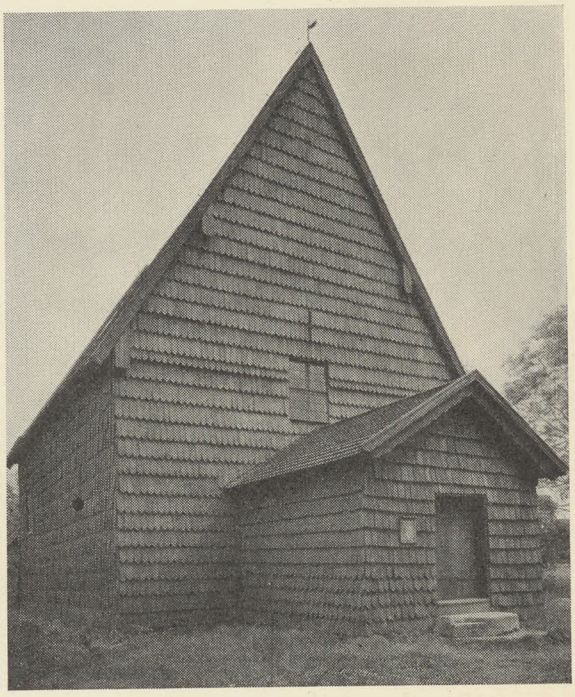
Warnhem Cistercien convent Church, Väster-götland. Thirteenth century.



Linköping Cathedral. Östergötland. Early Gothic style. Thirteenth—fourteenth centuries.

»The sow feeding the jews». Sculpture at Uppsala Cathedral. Thirteenth century. — (Beneath, left) Baptismal font from Tingstad, Östergötland. By the stone-mason Sigraf from Gothland. About 1200. — (Right) Sculpture from the south entrance of Uppsala Cathedral. By the French master, Etienne de Bonneuil, Thirteenth century.

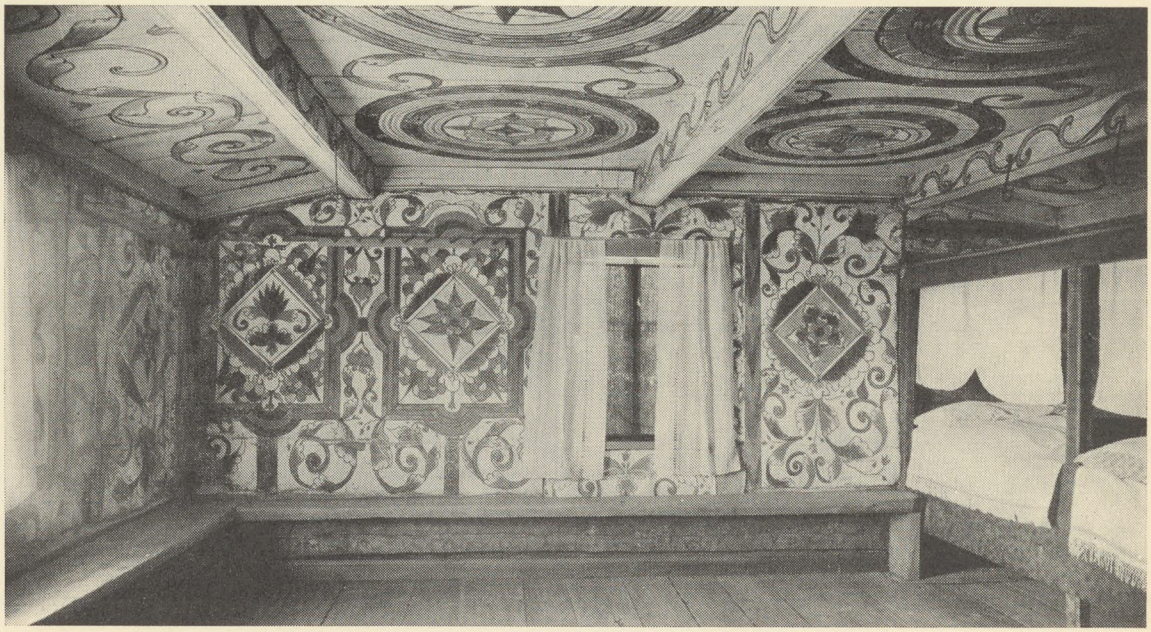




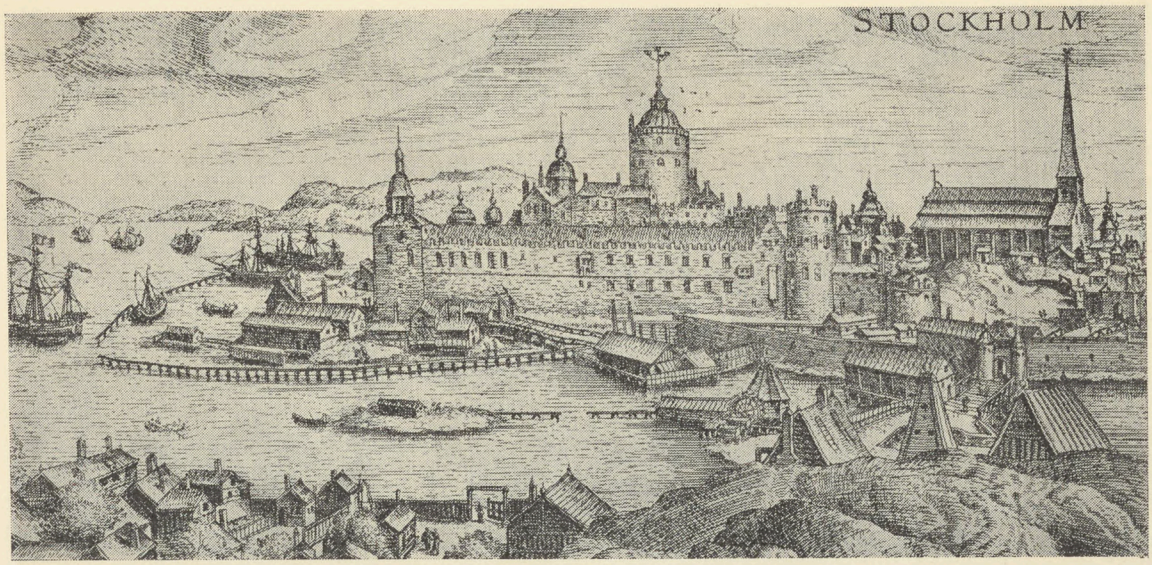
(Above) The Church at Vendel, Uppland, Fourteenth century. — (Below, left) Tingstäde, Gothland. — (rigth) South Råda wooden Church, Värmland. Fourteenth century.

S:t George and the Dragon by Bernt Notke, St. Nicolas Church, Stockholm. 1489.

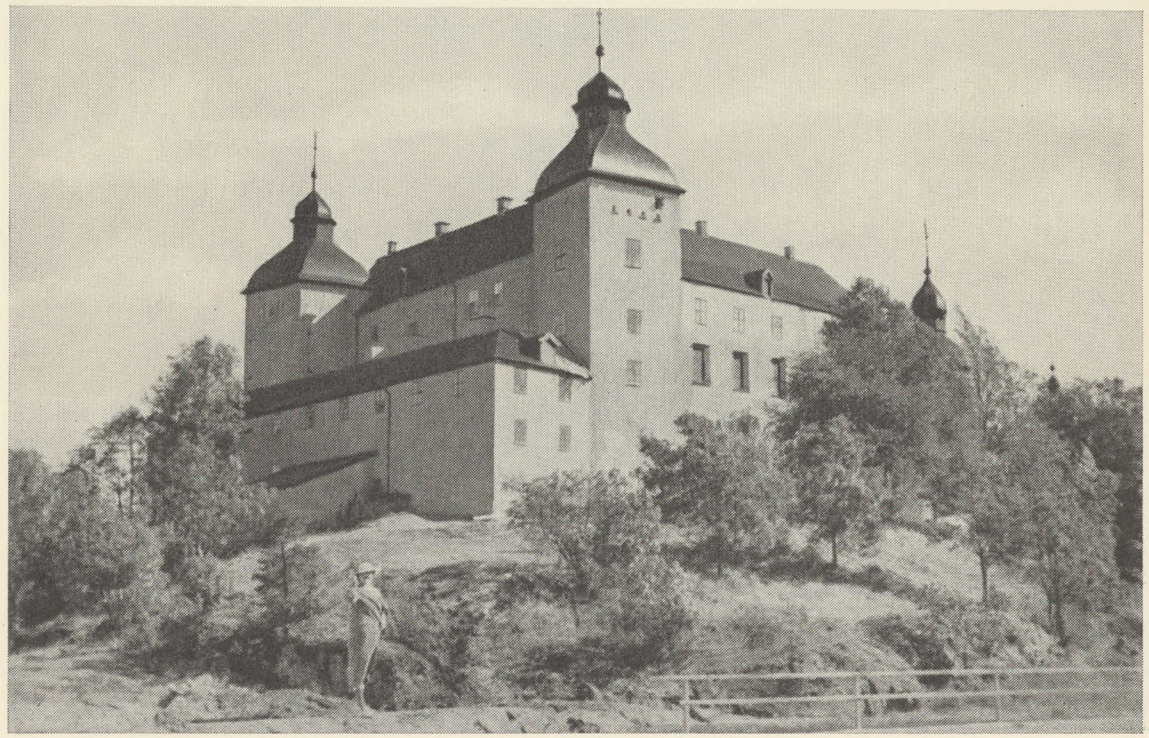
(Above) Man playing check with Death. Mural painting by Albertus Pictor, 1480. Täby Church, Uppland. — The painted ceiling (detail) Dädesjö Church, Småland. About 1300. — (Beneath) The tapestry from Skog Church, (detail). Twelfth century. The State Historical Museum, Stockholm.



Log houses from Älvros, Härjedalen. Now at the Skansen open-air Museum, Stockholm. — Interior of a peasant's cottage from Svärdsjö, Dalarna. Now at Skansen, Stockholm.



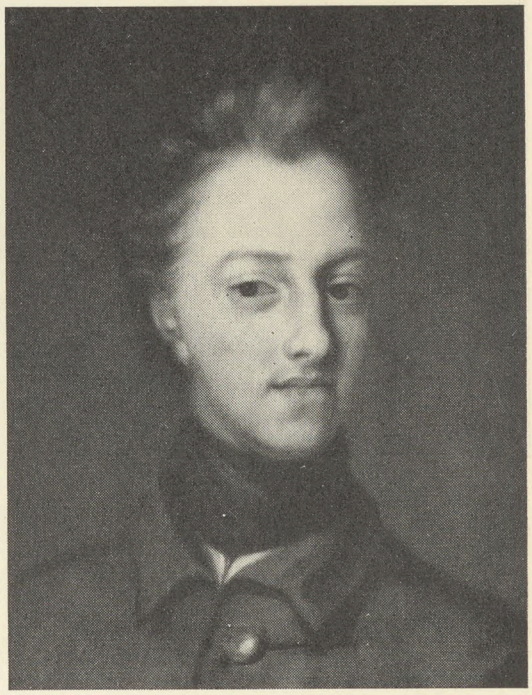
(Above) The Stockholm Castle in the sixteenth century. — (Beneath) Gripsholm Castle on Lake Mälar. The greater part erected by king Gustav Vasa, 1537.



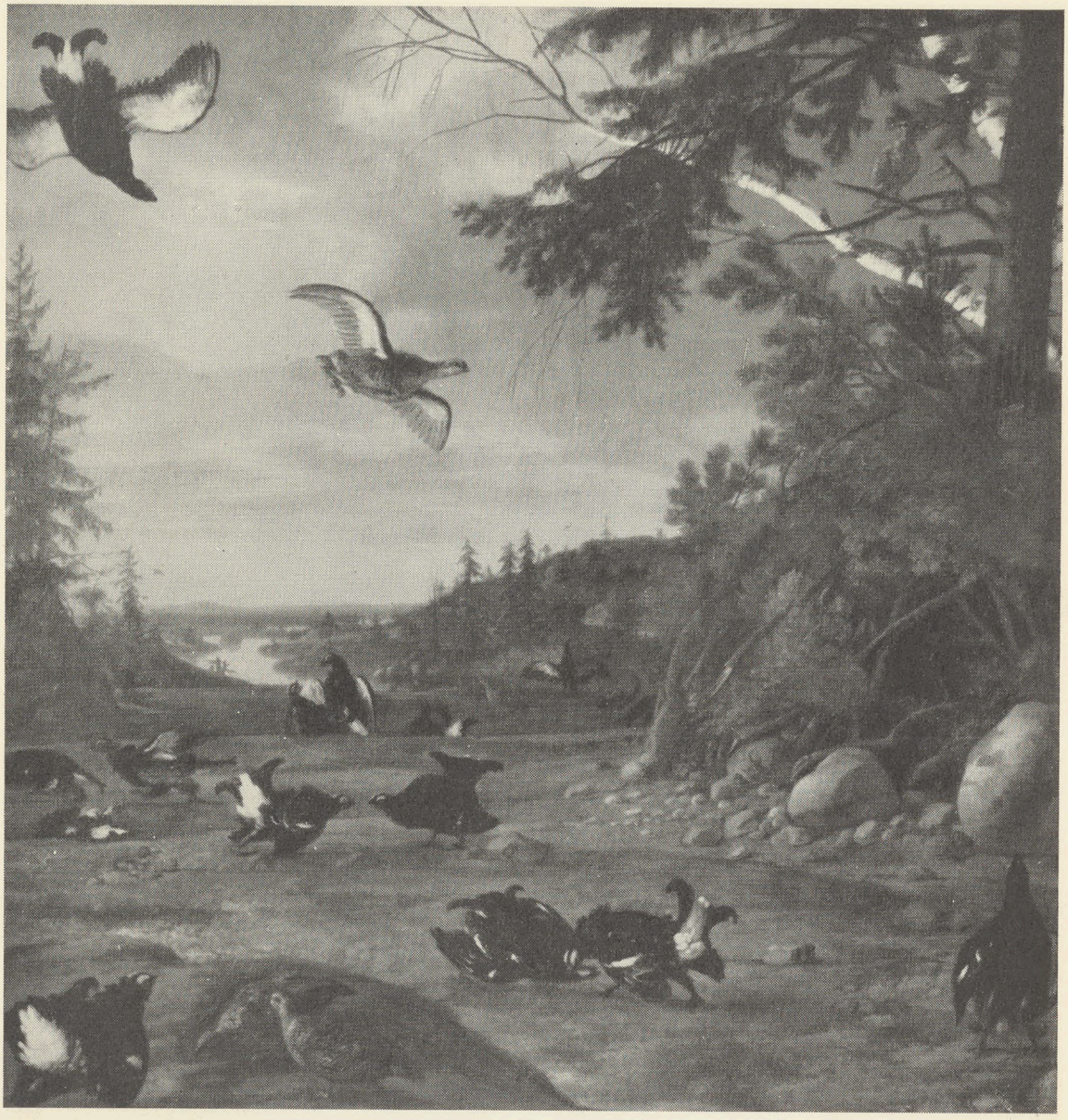
(Above) Vadstena Castle on Lake Vättern. Erected by Gustav Vasa 1543. — (Below) Läckö Castle on Lake Wänern. First half on the seventeenth century.

Tapestry. Probably woven in Sweden, sixteenth century. Zorn's Collections, Mora.

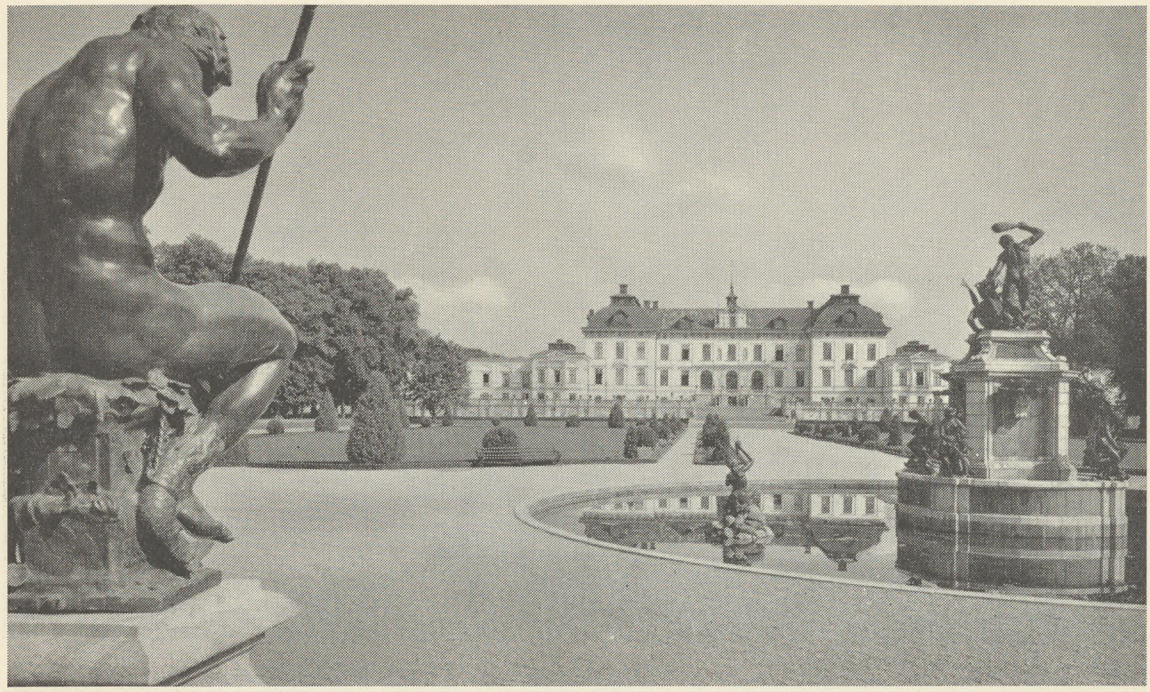
(Above) A Swedish nobleman's castle at the end of the fifteenth century: Torpa, Västergötland. — (Below) A Swedish nobleman's house from the second half of the seventeenth century: Mälsåker (Architect: Nicodemus Tessin s:r).

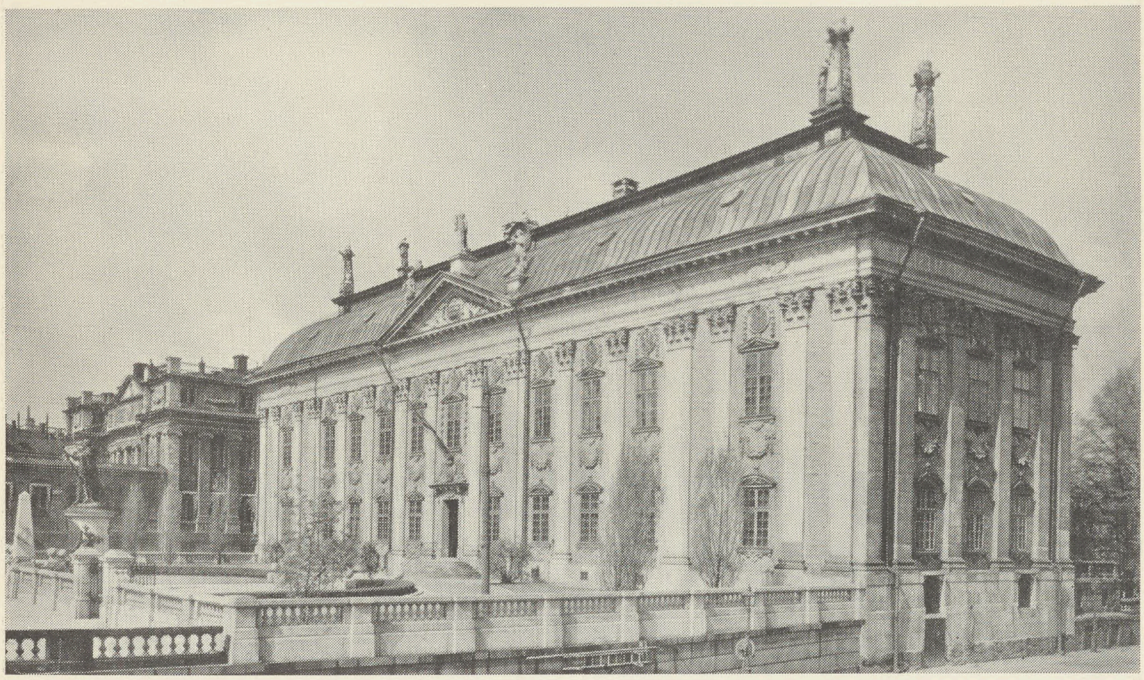


Four famous Swedish regents: Gustav Vasa. Painting by J. Binck. — Gustav Adolf, after J. v. Doort. — Queen Christina, by S. Bourdon. — Karl XII, by D. v. Krafft.

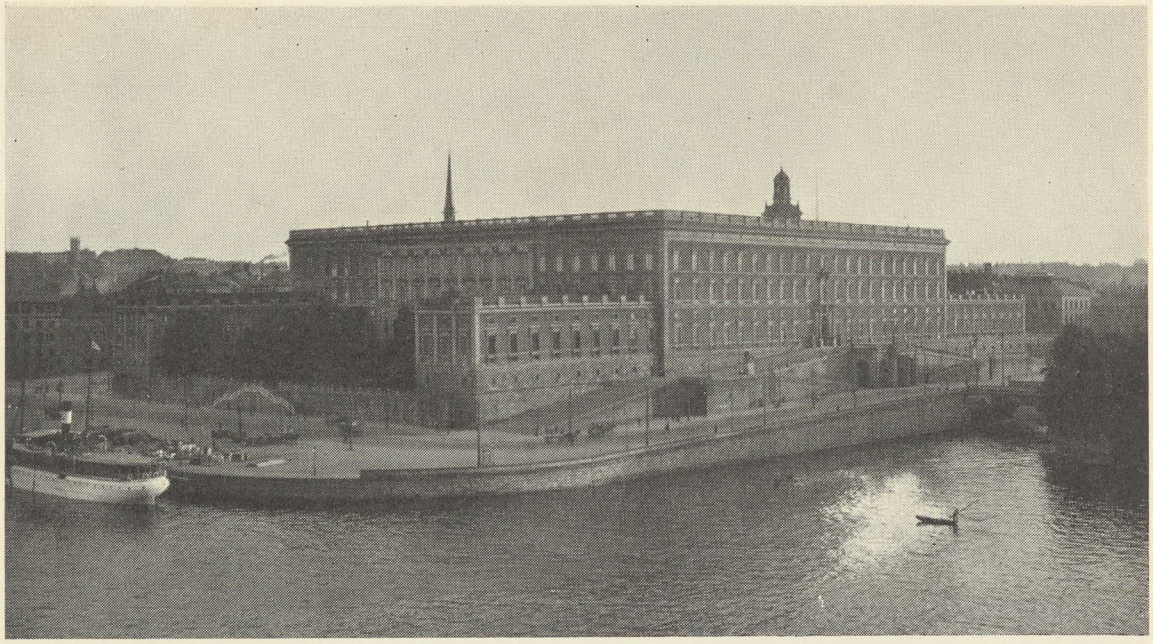


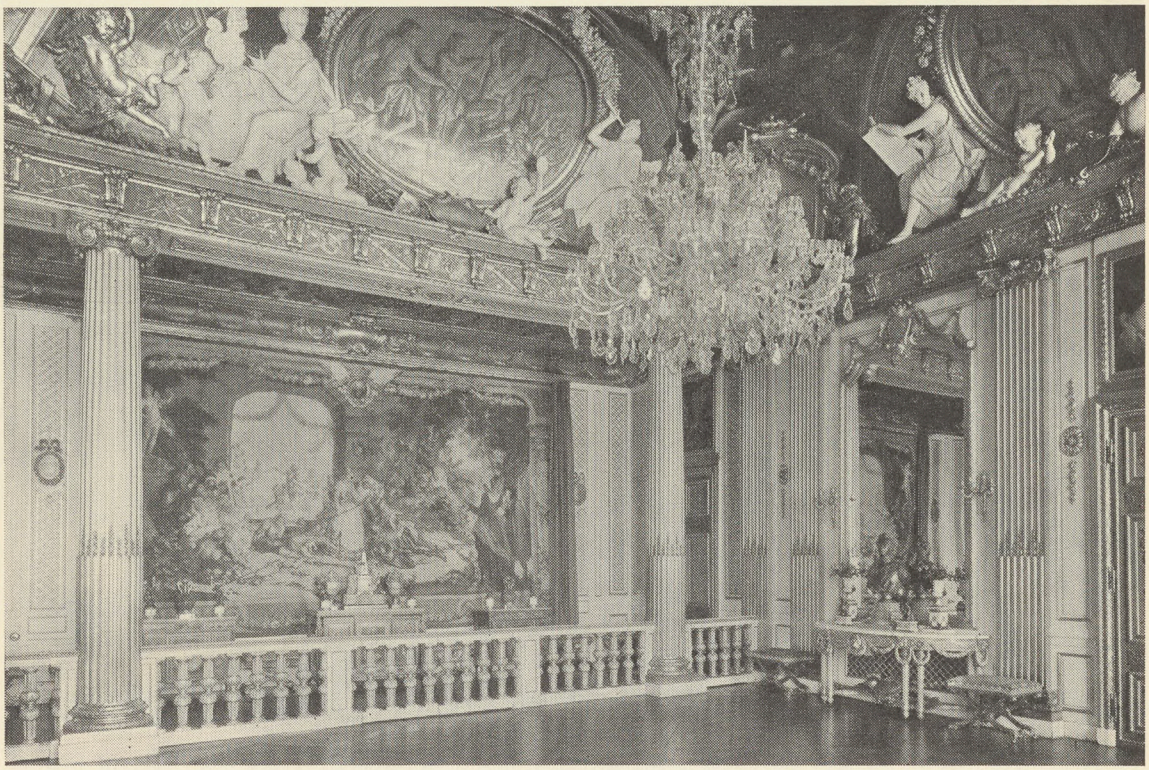
Wood-cocks fighting in the forest. Oilpainting by D. Klöcker von Ehrenstrahl. — The Royal Palace at Drottningholm.



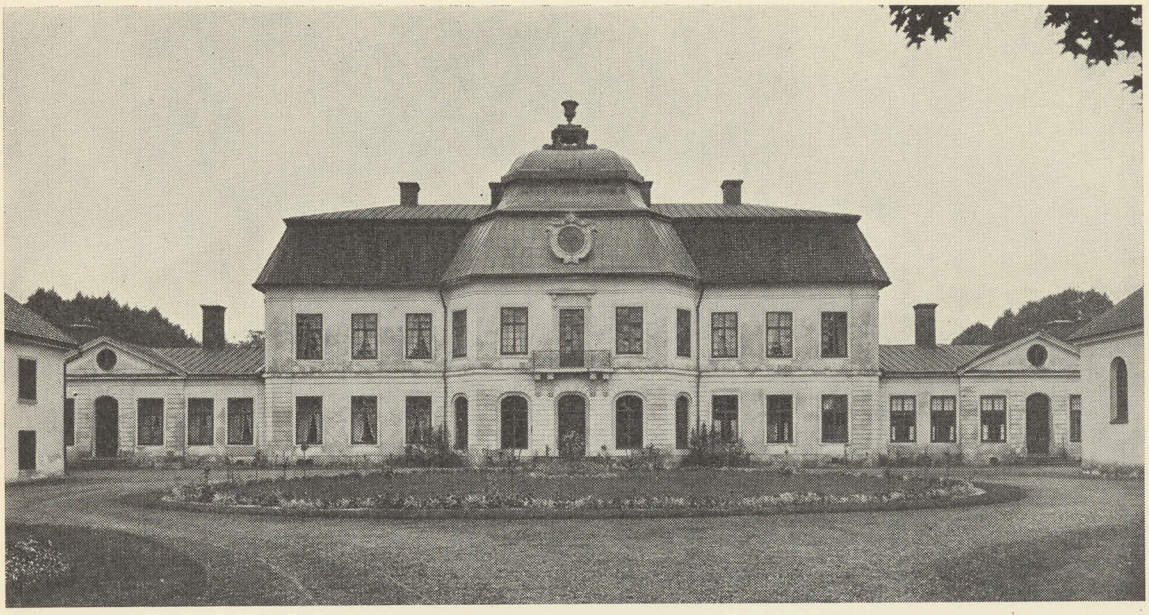


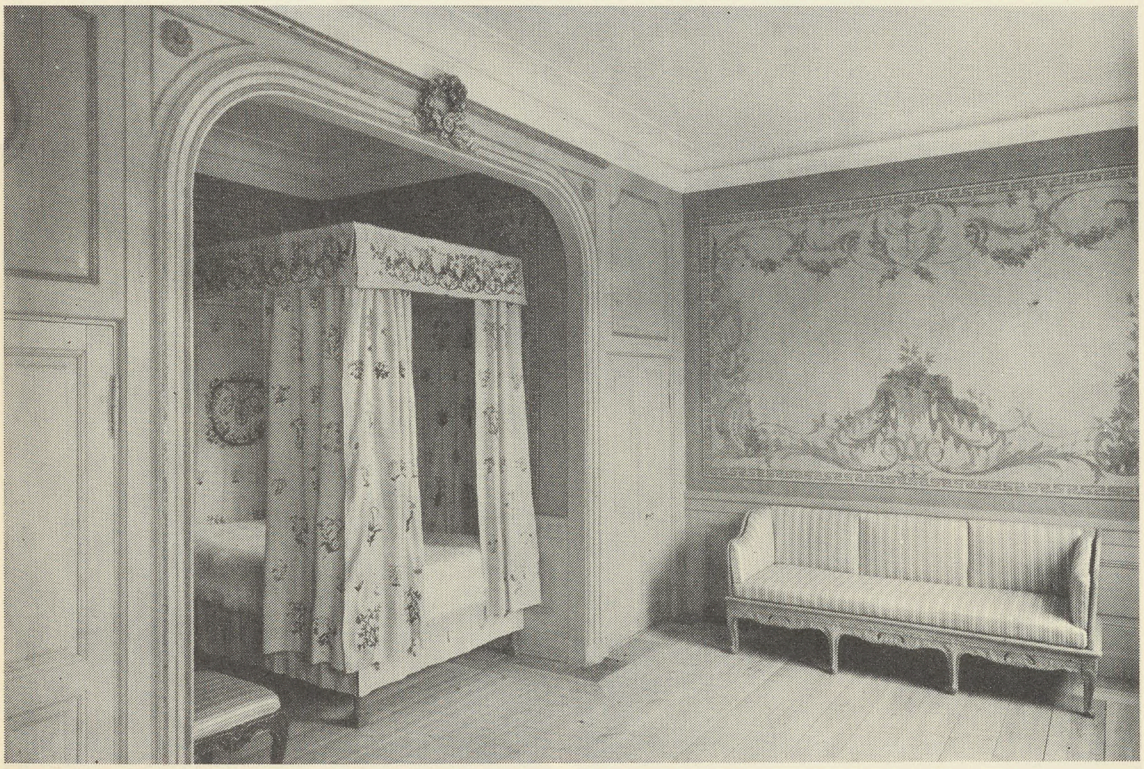
(Above) The royal Palace at Drottningholm. (Architect: Nicodemus Tessin s:r). Second half of the seventeenth century. — (Below) Riddarhuset, »House of the Swedish nobles», Stockholm. (Architect: J. de la Vallée). Second half of seventeenth century.





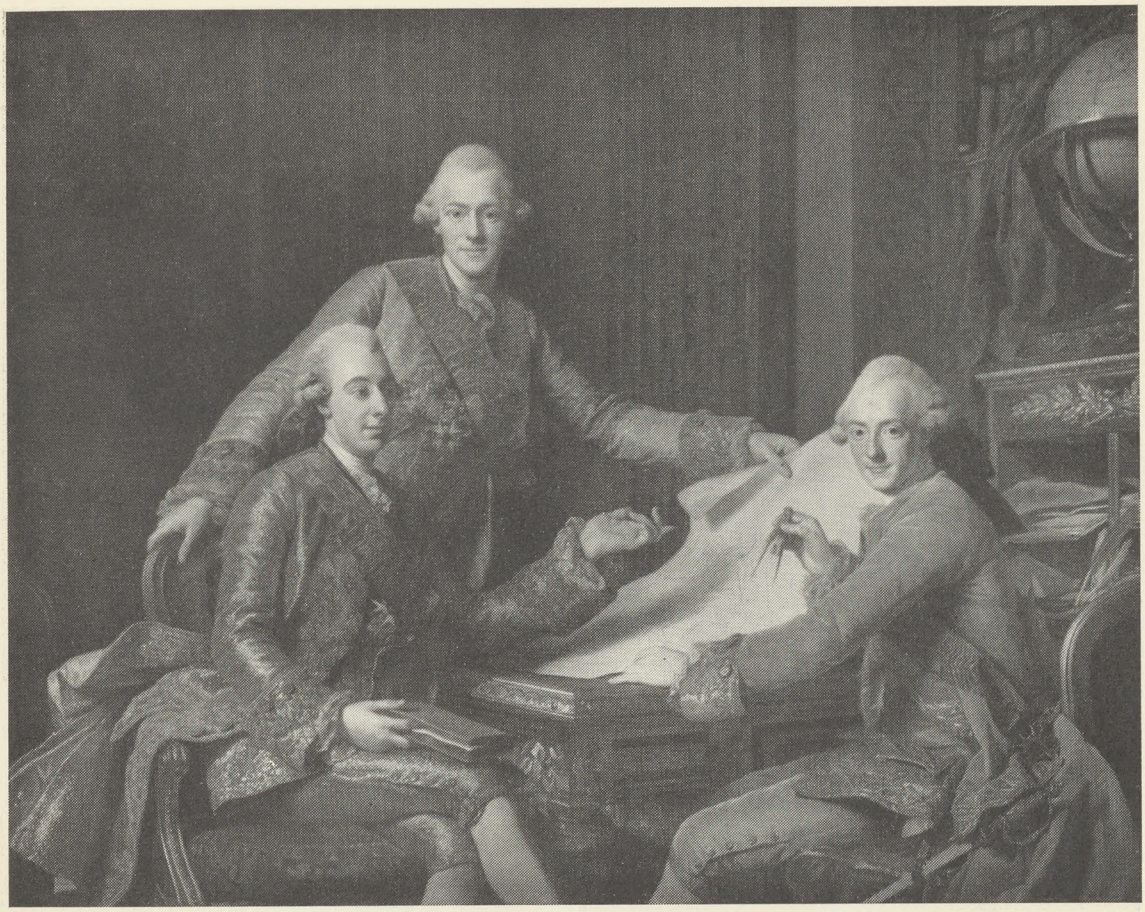
The Stockholm Royal Palace, 1690—1754. (Architect: Nikodemus Tessin j:r), Exterior. — Interior.





Österby manor (1760—70. Architect: J. E. Rehn). Uppland. Exterior. — Interior of Tottieska malmgården, Stockholm. Middle of eighteenth century. Now at Skansen Open-air Museum.

Selection of Swedish faience from the eighteenth century. Manufacture of Marieberg.



King Gustav III and his brothers. Oil-painting by Alex. Roslin 1771. — The National Museum, Stockholm.

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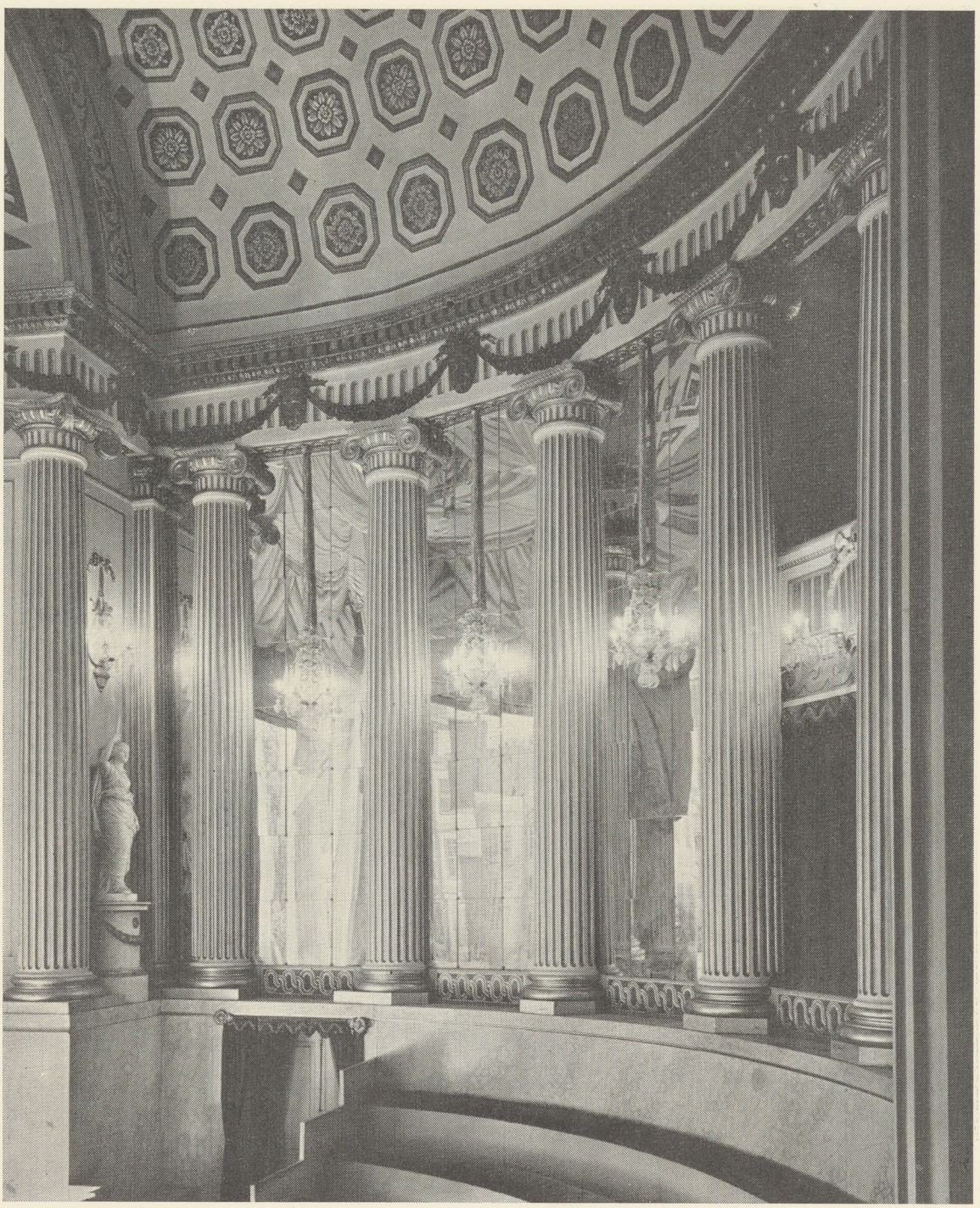
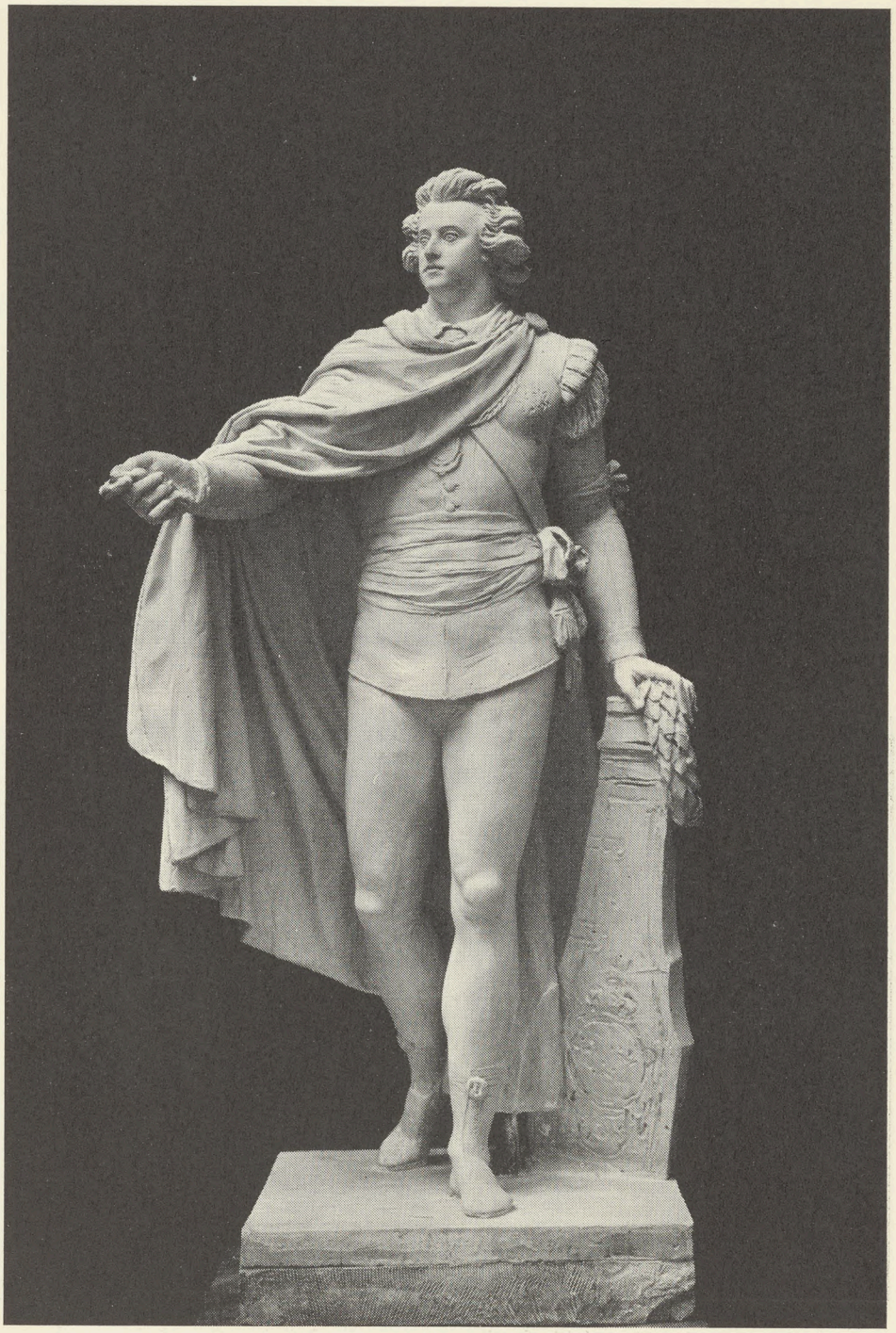
Four Swedish portraits from the eighteenth century painted by: 1) Gustav Lundberg (pastel), 2) G. H. Scheffel (oil), 3) Lorens Pasch j:r (oil), 4) Per Krafft s:r (oil).

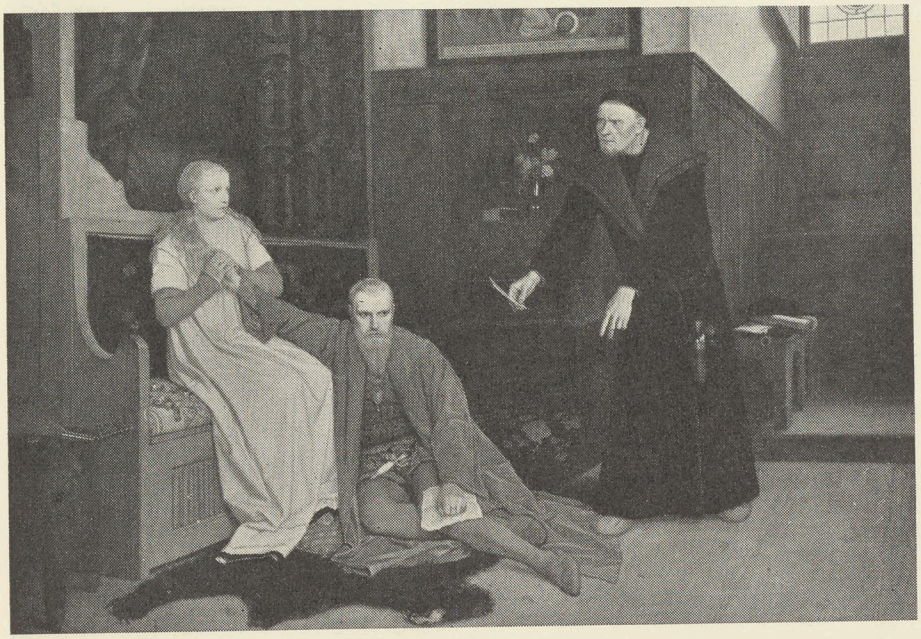
»King Gustav IIIrds Coronation». Detail of the great picture by Karl Gustav Pilo, at the National Museum, Stockholm, 1782—93.



King Gustav IIIrds Theatre at Gripsholm Castle. (Architect: Karl Palmstedt). 1785.



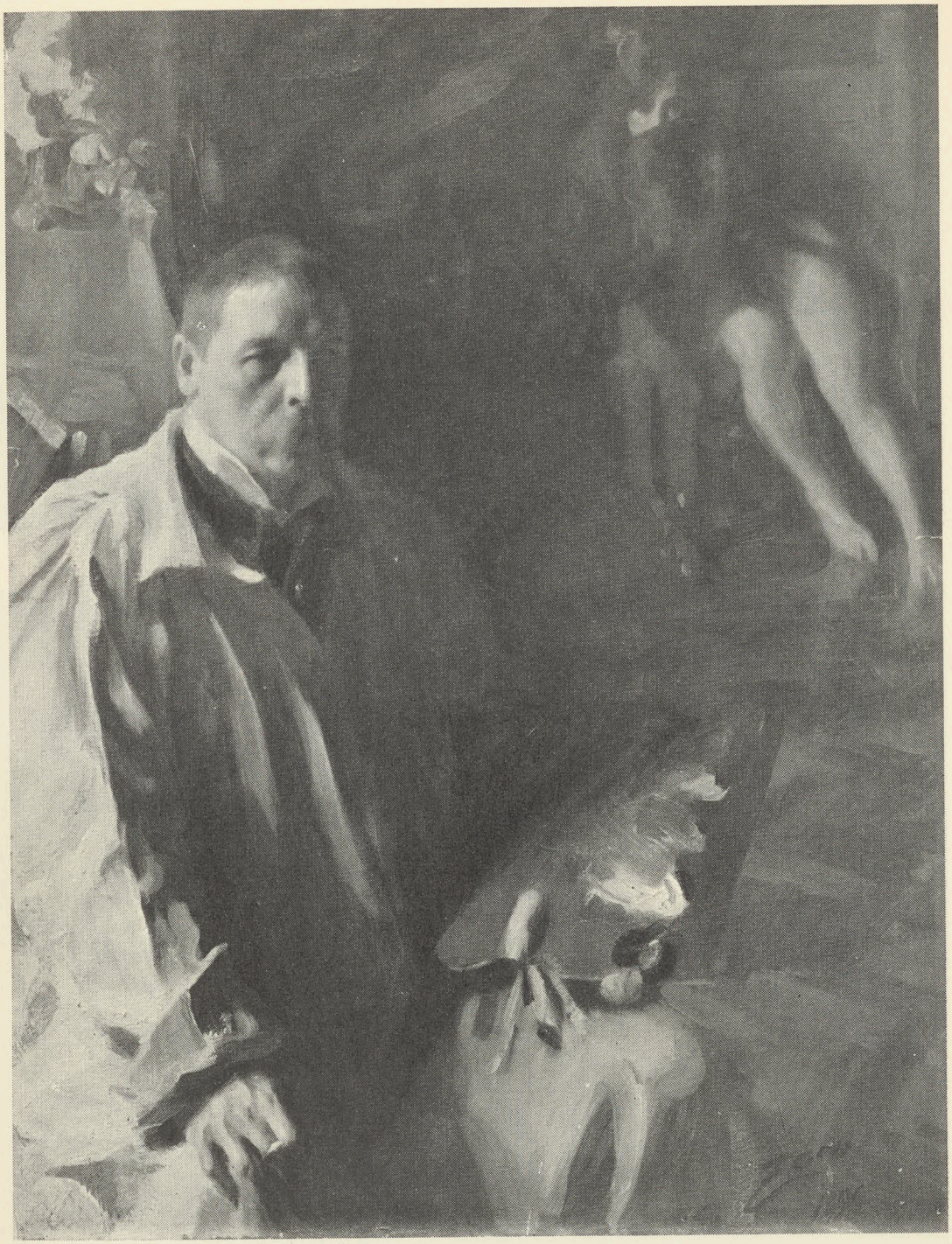
King Gustav III. Clay model for the bronze statue by J. T. Sergel, 1791. — The National Museum, Stockholm.



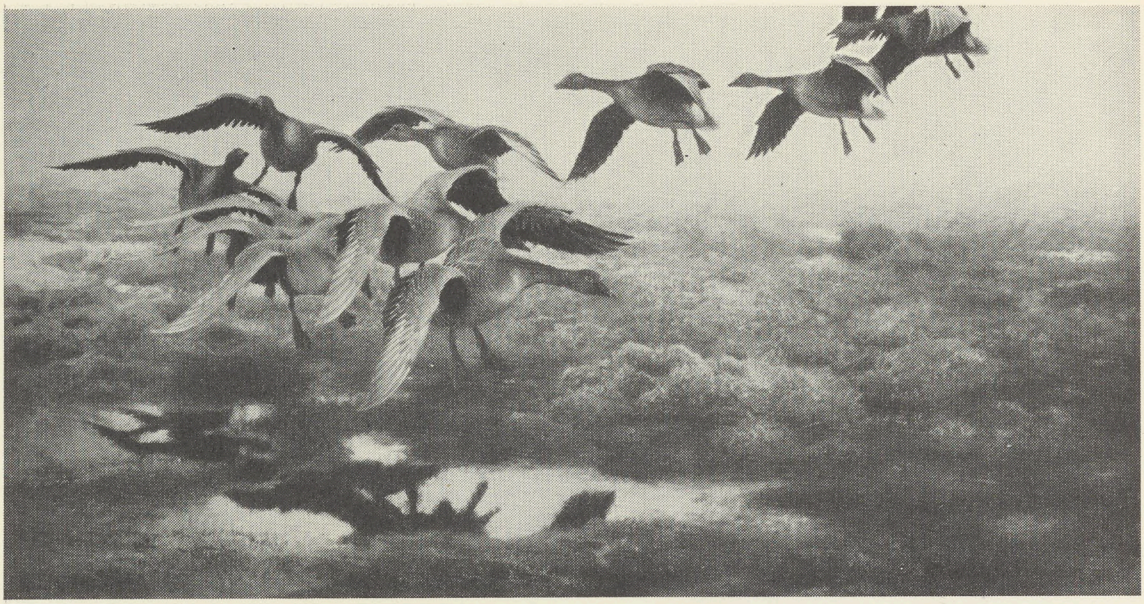
(Above) King Karl XII and his family leaving the burning Stockholm castle 1697. Oil-painting by J. G. Höckert. (Below) King Eric XIV between his wife Katarina Månsdotter and his adviser Göran Persson. Oil-painting by Georg von Rosen. — The National Museum, Stockholm.

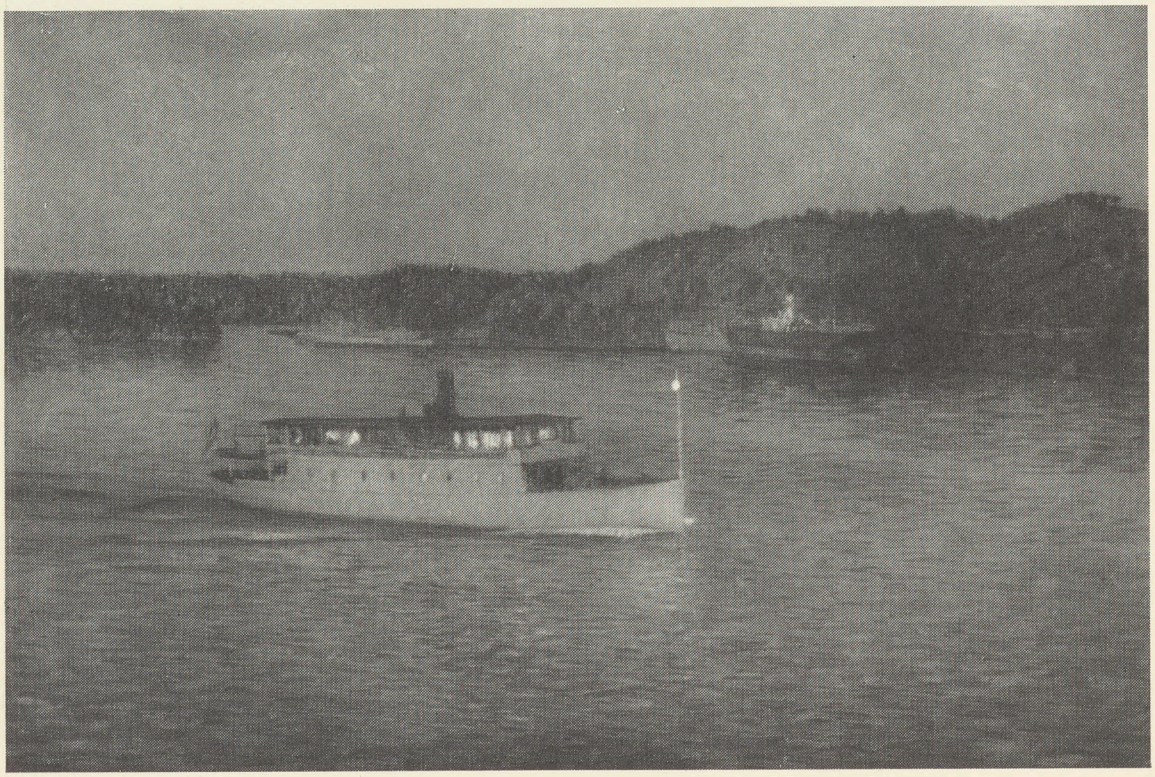
Soldiers carrying the dead Karl XII over the mountains. Oil-painting by Gustav Cederström. — Below: Olaus Petri, the Swedish reformer desputing with the Catholic representative, dr. Peder Galle. — Oil Painting by K. G. Hellquist. — The National Museum Stockholm.

King Gustav III receiving the classical marble statues he had bought in Italy. — Fresco at the National Museum, Stockholm by Carl Larsson 1895.

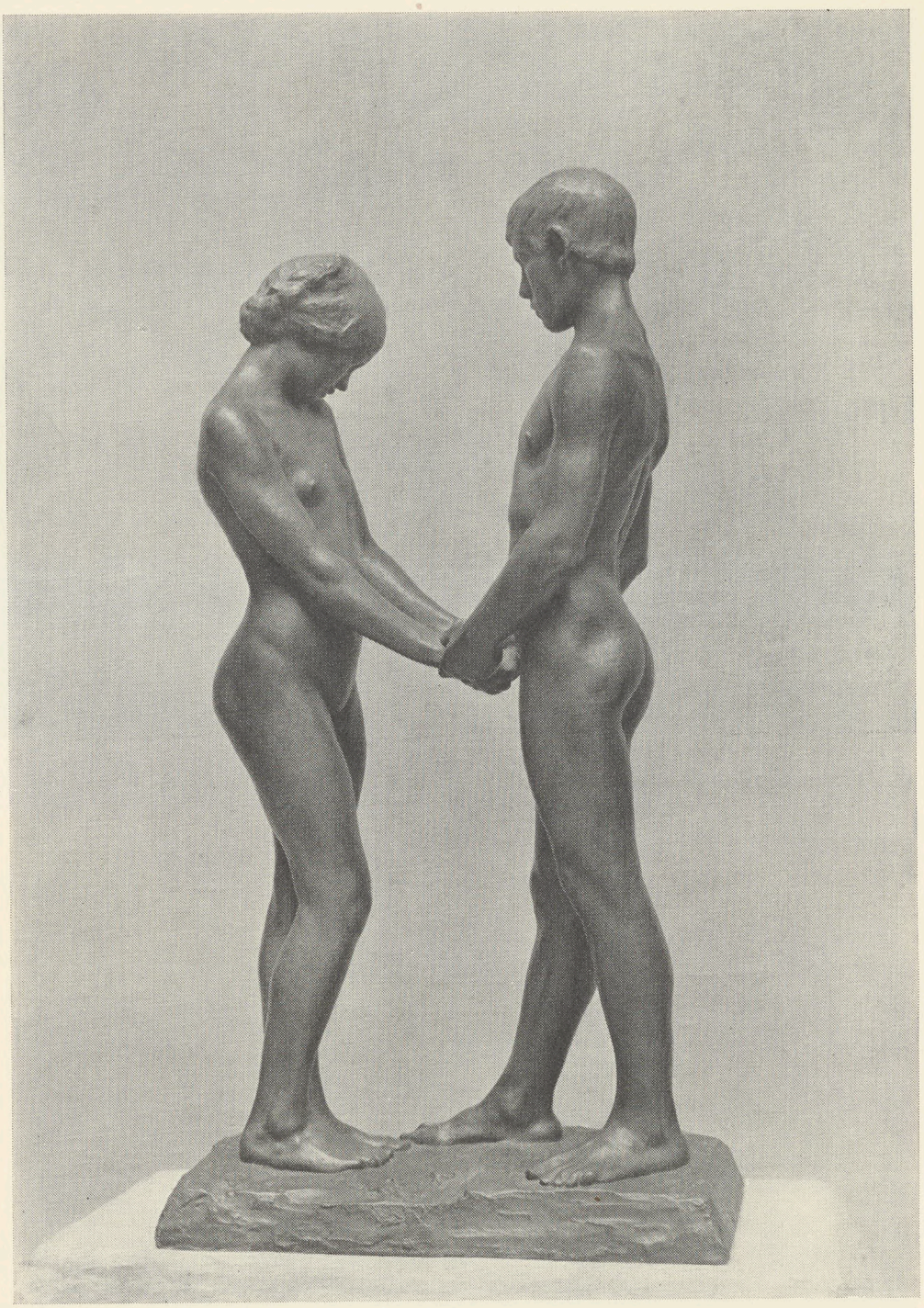


Anders Zorn. Portrait of himself, oil-panting 1896. — The National Museum, Stockholm.





(Above) »Wild geese taking the ground», by Bruno Liljefors. Oil-painting. The National Museum, Stockholm. (Below) »White steamer, Summer night», by Prince Eugen. In the possession of the painter.



»Youth». Bronze group by Carl Eldh 1911. — The National Museum, Stockholm.

»Europe on the Bull». Bronze fountain at Halmstad by Carl Milles. 1926.

Baltzar von Platen, the builder of Göta Canal. Statue at Motala by Christian Eriksson. 1922.

Catalogue of exhibited objects.

Prehistoric Art and medieval Art

The Scandinavian countries have been peopled from times immemorial by the same race as that which now inhabits them. Research has discovered traces of its existence during the glacial period when fields of ice had ceased to exist on the Scandinavian Peninsula.

Archaeological research deems itself able to survey a sequential development of civilization from the 8.000 years' far distant period, up to our present day. The 240 generations, at least, which constitute the thoughts in this chain have, each one, contributed towards creating a living connection which has led ever onward to the Swedish culture of our age. During these 8.000 years both the climate and other factors have varied from the Arctic conditions which immediately followed the Ice Period, to milder Atlantic effects of the Bronze Age, down to our present day temperate climate. The size of the population also varied considerably in prehistoric times. Periods of immense increase of population not only involved the more intensive building of communities but emigration was at times, of a violent character.

From the numerous finds which have been made in graves and at ancient dwelling-places, archaeologists have been able to trace many characteristics of the way of living, and of the creative capacity of these ancient people. The arrowheads of the earliest period, the Bone Age (see The Exhibition implements) reveal a sense of the practical as well as the beautiful, on the part of the person who made them.

In the course of the thousands of years of the Stone Age, primitive man's sense of beauty develops gradually until impulses from alien people attain their measure of accomplished expression. Not only is the technical perfection of flint and other stone implements of the Neolithic Age worthy of admiration, but we appreciate the beauty of their powerful forms. Earthen vessels found in the graves of this period are harmoniously shaped and finely decorated. The monumental graves of the times, the dolmens, passage-graves and cists, built up of enormous stones, bear witness to a developed social system and to a mind for grand architectural effects.

The people of the Stone Age, in Sweden, have also left behind them figure, representations, rock-carvings of elk, reindeer and other spoils of the chase

which recur sometimes on the walls of mountain passes and steeps. These pictures are believed to have served the magic art in giving luck to the chase. They call to mind the cave pictures of the Stone Age in Spain, which often betray extraordinary realistic skill in representing the animal's movements and bodily character.

Towards the end of the Stone Age flint and green-stone were not only hard materials from which implements and weapons were made. By degrees, copper and bronze found their way to the country in the form of imported goods from Hungary, Italy and England. Gold followed in the wake of these metals. During the Bronze Age proper, which occured about 1800—500 B. C. there developed a culture whose elegance and richness was to some extent due to unusually favourably climatic conditions, and to the mercantile connections with the Mediterranean countries, which came about for the export of amber and costly furs. New ideas of a religious kind, seem to have gained ground. The remains of workshops show that a metal handicraft had grown up within the country which adapted imported forms to an obvious national type. Bronze objects from the epoch's most properous time possess a form of exceeding elegance as well as a rich but well calculated ornament.

Whole garments of woollen material have also been found which, as regards technique and design, are not behind the best stuffs of our day.

Rock-carvings which the people of the Bronze Age have transmitted to posterity evince no highly developed art of portrayal but, rather, a written language which amply establishes the identity of the daily life of that age. We learn from these that man undertook hostile expeditions on land and sea, and that he had learnt to tame the cow and the horse and to plough the land. Vehicles were employed for war and public worship. And the god who is symbolized by the double-edged axe or a wheel, seems to have been the sun or thunder. The interest in monumental constructions is expressed in big stone mounds and later (transition to the Iron age) in the amazing megalithic erections in the form of ships, of which serveral could appear close together. The ornament of the Bronze Age is purely geometrical. Combinations and circles, spirals and twisted rope — like tracings comprise the main designs. They were often composed to give magnificent effect. Towards the close of the Bronze Age there appear within these geometrical figures, attempts to portray animal forms, which style, during the coming thousand years should dominate the Northern art.

The epoch of the Iron Age, which succeeded the Bronze Age, is more richly documented than the latter. It spans the time from about 500 years B. C. to about 1000 A. D., thus corresponding to the period when the classical Mediterranean culture, once at its height, declined and crumbled to pieces. We possess written documents concerning the Scandinavia of the Iron Age both from alien peoples and from the Northern inhabitants themselves who acquired their own alphabet in runic hieroglyphics about 300 A. D.

The flourishing period of the Iron Age does not follow immediately on the close of the Bronze Age. On the contrary. A severe climatic change seems to have occured at this juncture. The country was unable to sustain the population which had increased during the foregoing favourable epoch and immense migrations seem to have been the result. Meanwhile, a new race, the Celts in Central Europe, had established a dominion which interrupted Scandinavian's connections with the metal-producing countries. During long periods one was obviously unable to import either bronze or the hard, new metal, iron. Not until one learned in Sweden to make use of, and work the country's own rich resources of bog-ore, did the Swedes of the epoch seem to possess a firm material foundation for their culture. In the first century A. D., after the fall of the Celts, the Scandinavian Germanic people got into contact with the Roman culture. Scandinavia was never incorporated within the system of the Roman power or civilization. It preserved its political and cultural independence. But contact with the Roman world became of vital importance to the various areas of the Nordic culture, for instance, the religous conceptions, ornaments, methods of labour, dwellings, forms of art etc.. Romanic objects have been found on Swedish soil. It may easily be observed how the Nordic craftsmen were influenced by Roman impulses which they interpreted according to their own idea. Whatever the motive they imitate, it was as a rule transposed into mystic animal-forms, interlaced within each other. Scandinavian's foreign connections were extensive at this time. The groups of Swedish people who broke away from the Mother Country wandered forth in various directions. The majority maintained connections with their relations in Sweden for a very long time, sent home coins and artistically made valuables which later were copied in Nordic character. When conditions abroad were unfavourable, many of the emigrants returned to Scandinavia, essayed to settle once more in the homeland, failed, and were obliged to plunge into new adventures on the Continent. This was very much the case of the East Goths (Östgöterna) who, in the days of the Emperor Nero appear to have left Gothland, via the mouth of the Vistula, in order to force their way to the coast of the Black Sea, where they founded a kingdom of their own. When a new Slavic tribe penetrated Central Europe and put a stop to the easterly connections of the Goths with the Mother Country, they were obliged to seek a new way further west.

Fabulous riches seem to have reached Sweden from the East at this time. From a material standpoint, it was indeed a veritable Gold Age to which the rich finds from Gothland bear eminent witness. The greatest name of the Goths (Östgöterna) is Theodoric the Great who invaded Italy with his people 489, laid the foundation of a mighty kingdom and died 526. Some of Sweden's most famous relics among which are the great mounds of the Kings at Old Uppsala, date from about the same time. The Swedes like the other Northern peoples seem to have been actively occupied in founding the great Germanic

kingdom on the Continent at this unsettled time, which epoch has been called the »Period of Migration». The following two centuries was a time of recuperation in Sweden, not only politically but there was a consolidation and utilization of the riches acquired during the adventures in foreign lands. The separate political parts of Sweden united to form one kingdom, with Uppsala, which had a famous temple dedicated to the gods Odin, Thor and Frö, as its centre. The ornamental style of the 7th and 8th centuries A.D. is conspicuous for its great elegance and for the amazingly clear mastery of the complicated animal forms. It has been called »the Vendel style» after magnificently ornamented objects belonging to the period, which have been found at Vendel in Uppland. Among theese finds are ships, not very big but of a more sea-worthy type than those used earlier. During the next epoch (9th—11th cent.) greater ships of this kind prove themselves to be of vast importance to the world at large. It was in similar ships that the Vikings made their way to Europe's coasts, ravaged, conquered and founded dominions. Fleets of such ships made the Caspian and Black Seas unsafe. With the same kind of ship Leif Eriksson reached the shores of Massachusets. The surplus population and an unquenched thirst for power drove the Vikings from their Scandinavian home. The lax political situation on the Continent and in England favoured their enterprise. An era of great adventure generally gives birth to epic poetry. Such was the case in Scandinavia where the period marks a first great literary »Gold Age». Little of the Swedish poetry is preserved from those times. Solitary fragments recur in runic inscriptions, as well as certain stones with figure representations.

The art development of the Viking Period must have been great and varied, imposing, and in many ways higly skilled as to technique. The vast mounds which are to be found in ancient villages round about the country display a proud retention of traditional forms. Their beauty is primitive and they give an expressive touch to the landscape. No wooden buildings from the Viking Age have been preserved to our day, but from circumstantial evidence we are able to gather that already then within this domain there existed a tradition whose forms survived far down into the Middle Ages. The same may be said of smith-work and the metal industry. Exquitely worked arms, weapons and trinkets in bronze, silver and gold have been met with in great quantities in graves and hiding places. Of the textiles of that day only fragments have been found but they sufficiently serve to support the descriptions which old sagas give of the sumptuous wall-hangings which adorned the walls of the chieftain's house. The grandest memorials of the Viking Age preserved above ground are the inscriptions and pictures which were incised on rocks and raised stones. In bold band-tracery with ornamental animal-forms runic texts have been incised to the memory of warlike feats and deeds of peace. Gothland, that island in the Baltic Sea, so richly abounding in historical associations of the past, possesses numbers of stones closely ornamented with epic scenes. Those which

belong to the period of about 700 A.D. are the most illustrious figure representations which prehistoric art has preserved to our day. They remind one of the vivid and decoratively accomplished style of silhouette depiction on certain Chinese monuments from the Han Dynasty. Characteristic of all the decorative art of the Viking Period is the interlacings of animal forms which enclose motives of every kind. Affinity with contemporary Irish ornament is striking but the peculiar Nordic style asserts itself. Certain objects, such as brooches were made in different places according to industrial methods. These mechanically repeat the changes of the modes. At the same time individually executed trinkets and weapons admirably show how, with imagination and confidence, the artisans of that day were able to vary the ornamental motives and display their excellent capacity for the combination of different materials.

This vast development of the Iron Age had already reached its zenith on the approach of Christianity about 830. The introduction of the new teaching was not able to destroy the traditional culture within the country. The transformation gradually took place during the course of two centuries. As late as 1060 the heathen temple at Uppsala still remained in all its glory. The Christian Churches were generally erected on the sites of the heathen cult. The traditions of national art were partly taken into the service of Christendom. The first churches, built in several places, were of national type. Their adornment in wrought-iron, textiles and metal-work, was a continuation of the Viking tradition, which, latter survived far into medieval times in both ecclesiastic and profane work. In far-away places like Dalarna the survival was of still longer duration.

The international system of the church appears in full splendour during the 12th century. Then, a considerable number of churches and convents were built in stone with influence from different foreign prototypes. In central Sweden's first Cathedrals of Skara and Sigtuna English connections are prominent. Lund's metropolitan Cathedral was erected in noble Romanic style which is reminiscent of Lombardian and German churches. French monks raised the severely built Cistercian Convent at Alvastra. Varnhem Convent is a later and richer phase of the Cistercian style. Churches in Visby and on Gothland's country-sides which were built in the 13th century afford excellent examples of the transition to the Gothic style now coming into existence. The fully developed Gothic, appeared in Sweden from two directions. There was the French, whose noblest creation is Uppsala Cathedral, and the north-German, represented by a number of churches in Central Sweden, including the Cathedrals of Västerås and Strängnäs. During the early half of the 14th century Linköping Cathedral was erected, and a strong assertion of English influence appears by the side of the French. Uppsala Cathedral is of the basilica type. Meanwhile a characteristic feature of other Swedish Gothic churches is their hall-like shape. Some of the most notable churches, for instance, the Cathedrals of Skara, in its later style, and Linköping, and the Gothland churches, are built either of lime-

stone or sandstone. With the exception of wood, granite and brick are the materials principally used. The largest building enterprises were under the directorship of a foreign architect, as a rule. The majority of the Swedish medieval churches shall have been erected by Swedish master-builders. Under the influence of native material, national methods and traditional taste, the foreign styles were soon remodelled. The Swedish character gradually issues clearly forth in the architecture of the Middle Ages. Often this is more plainly seen in the country churches, in the few which have been preserved from medieval times. But, also, it may be observed quite plainly in the churches of granite and brick, in Uppland, for instance, where they sometimes lie like small strongholds enclosed within encircling walls.

The Swedish churches were often adorned with sculpture, paintings, textiles and metal-work. Gothland shows the most expansive schools of sculpture in its fonts and portals from the 12th and 13th centuries. In the earliest fonts traces are still to be seen of the Viking Period's ornamental style. Of the great Gothic cathedrals, Uppsala is the richest in plastic ornament, partly executed by the French artist Etienne de Bonneuil and his school. Most of the medieval Swedish sculpture are of polychromatic wood. A number of excellent pieces, from the 12th—16th centuries are in preservation in churches and museums throughout the land. Some of the examples are imported work, but there are masterpieces which have been made within Sweden though maybe by foreigners summoned to the country.

As far as architecture is concerned one notices how foreign influences have made themselves felt in the sculpture of the day. During the 13th century French and English influence is very acute side by side arth middle-German. When, during the 14th century Sweden's business communications began to be dominated by Lübeck, the import of north-German sculpture increased more and more. The Lübeck art of the 15th century has left behind it, in Sweden, some of its finest work. An excellent specimen is the sculpture in wood of »St. George and the Dragon» executed 1489, in St. Nicolas' Church, Stockholm. During the last period of Catholicism, at the beginning of the 16th century, the import of Lübeck sculpture retired to the background to make way for the gorgeous retables from Brussels and Antwerp.

The ceiling and walls of the medieval Swedish churches were, as a rule, richly decorated with paintings. Of Romanic paintings very few are in preservation. Amongst other things, this is because they were executed on wooden ceilings, which were removed later, and replaced with masoned valves. Many beautiful ceiling decorations from the Early Gothic period have suffered the same fate. Two outstanding ones only, are in preservation, in two small churches in remotely situated forest districts, one in Dädesjö in Småland (painting from about 1275), the other from south Råda (from 1323), in Värmland. The valved stone churches afford ample evidence of monumental Gothic painting. The prototypes of these 13th and 14th century abundant productions were mostly

German picture-books, illustrated Bibles and legends of saints. A very realistic imagination distinguishes the painting schools of the 15th century which decorated the churches of Central and Northern Sweden. The most reputed church-painter at the close of the Middle Ages in this country was Albertus Pictor.

The textile art preserved from the medieval churches has national as well as international characteristic features. The former appear in rare and old weavings and embroideries among the eldest of which is the famous »Skogstapeten» from the end of the 11th or beginning of the 12th century, a wall hanging with figure-representations directly reverting to the tradition of the Viking Period. Those textiles which bear the international impress and which are in abundant preservation expecially comprise embroideries often exquisite productions of convent or workshop.

The ecclesiastic art was no socially isolated phenomenon in medieval times. It was the nation's supreme artistic property. Church art had imbibed much of the popular tradition and, in its turn, it proved to be prolifically effective on the popular art, which continued its creations in the homes, generation after generation. The veneration of the church for certain unmodifiable types and symbols met with the profoundest understanding, in the people's regard for certain forms which had been accepted by older generations and propagated. A long culture development testifies to the conservative factor's importance both in religion and art.

Arrow-head. For a so-called bird-arrow of bone. Originally fitted with thin flint flakes. From the Bone Age about 6000 B. C. Found at Åmossen in the Parish of Slågarp, Skåne. No. 3,191. The State Historical Museum (Statens Historiska Museum) Stockholm. 1

Stone Axe. Round shaped, of green porphyry. The handle has been bound in the middle. Neolithic Age about 3000—1800 B. C. Found in the Parish of Rone, Gothland. No. 19,333:1. The State Historical Museum, Stockholm. 2

Axe. Polygonal. Of green stone. Neolithic Age 3,000—1,800 B. C. Found in the Parish of Arila, Södermanland. No. 5,214. The State Historical Museum, Stockholm. 3

Axe. Double-edged. Of green-stone. Neolithic Age, 3,000—1,800 B. C. Found in the Parish of Kisa, Östergötland. No. 9,170:570. The State Historical Museum, Stockholm 4

Axe. Boat-shaped. Of green-stone. Neolithic Age. 3,000—1,800 B. C. Found in the Parish of Högsby, Småland. No. 12,891. The State Historical Museum, Stockholm 5

6 **Axe.** Boat-shaped. Of green-stone. Neolithic Age. 3,000—1,800 B. C. Found in Lake Tåkern, Östergötland. No. 1,433. The State Historical Museum, Stockholm.

7 **Axe.** Boat-shaped. Of green-stone. Neolithic Age. 3,000—1,800 B. C. Found in the Parish of Mjölby, Östergötland. No. 9,170:587. The State Historical Museum, Stockholm.

8 **Flint Axe.** With concave edge. Neolithic Age. 3,000—1,800 B. C. Found in Skåne. No. 21,796. The State Historical Museum, Stockholm.

9 **Flint axe.** Broad edge. Neolithic Age. 3,000—1,800 B. C. — Found in Skåne. No. 3,191. The State Historical Museum, Stockholm.

10 **Flint axe.** Thin blade. Neolithic Age. 3,000—1,800 B. C. — Found in Östergötland. No. 13,649: 58. The State Historical Museum, Stockholm.

11 **Axe.** Rhombic. Of green stone phorphyry. Neolithic Age. 3,000—1,800 B. C. — Found in the Parish of Fårdslösa, Öland. No. 680: 2. The State Historical Museum, Stockholm.

12 **Spear-head.** Of gray clay-slate. Neolithic Age. 3,000—1,800 B. C. — Found in the Parish of Möklinta, Västmanland. No. 19,805. The State Historical Museum, Stockholm.

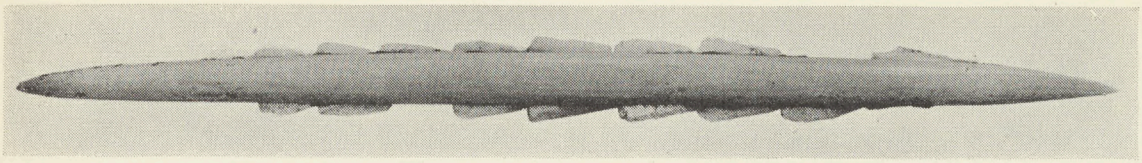
13 **Dagger.** Of grayish green clay-slate with incised ornament. Neolithic Age. 3000—1800 B. C. — Found in the Parish of Norsjö. No. 18,387. The State Historical Museum, Stockholm.

14 **Dagger.** Of gray flint. Neolithic Age. 3,000—1,800 B. C. — Found in the Parish of Kvistofta, Skåne. No. 13,378: 15. The State Historical Museum, Stockholm.

15 **Dagger.** Of flint. The edges of the shaft beautifully formed. Neolithic. Age. 3000—1800 B. C. Found in the Parish of Burseryd, Skåne. No. 5,445: 37. The State Historical Museum, Stockholm.

16 **Arrow-head.** Of pure quartz. Neolithic Age. 3,000—1,800 B. C. Found in the Parish of Tärna, Lapland. No. 21,213. The State Historical Museum, Stockholm.

17 **Saw.** Of flint. Neolithic Age. 3,000—1,800 B. C. Found in Skåne. No. 3,312. The State Historical Museum, Stockholm.



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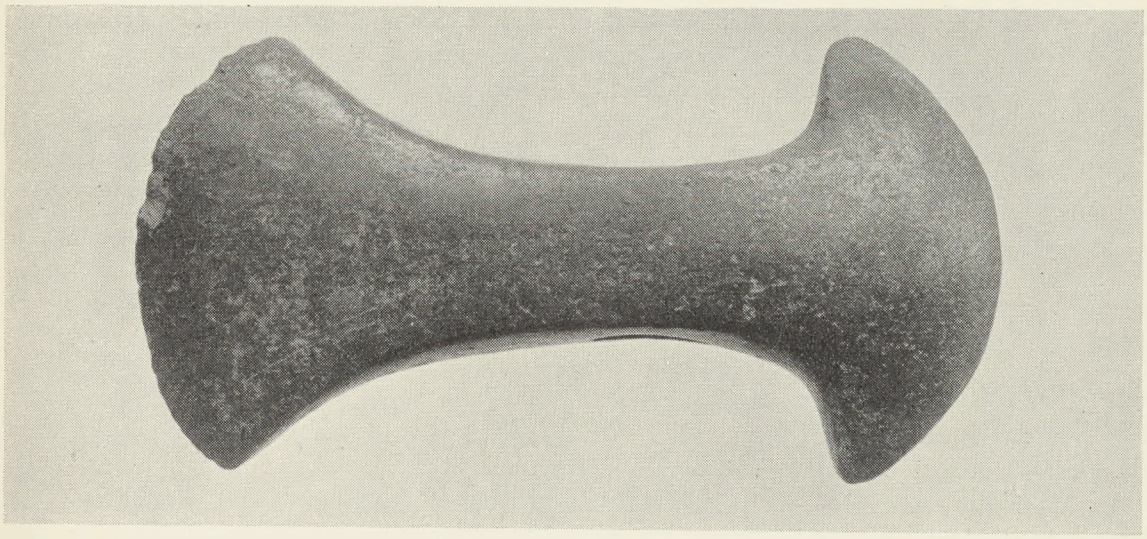

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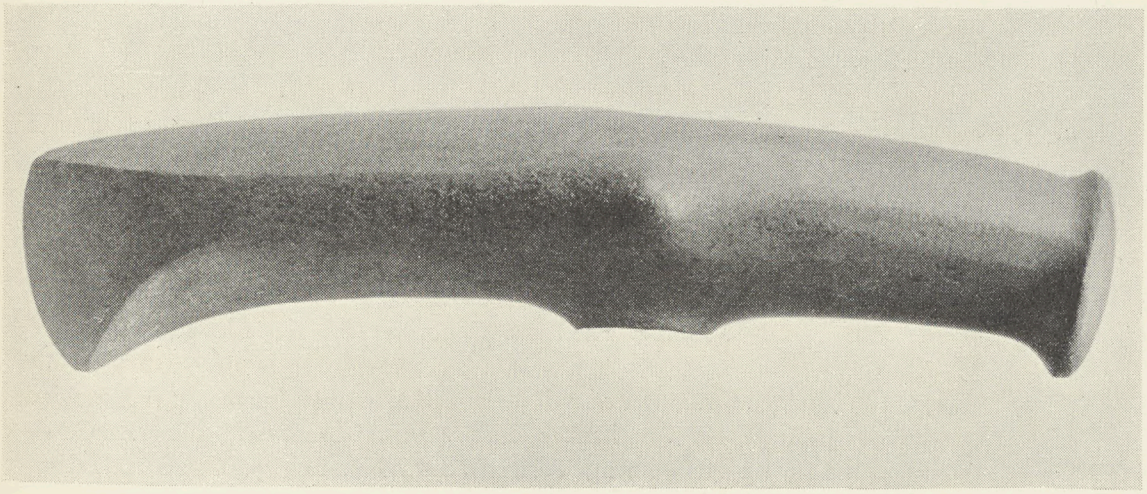

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18 **Chisel.** Narrow, of flint. Neolithic Age. 3000—1800 B. C. — Found in Skåne. No. 3,765. The State Historical Museum, Stockholm.

19 **Chisel.** Narrow, of flint. Neolithic Age. 3000—1800 B. C. — Found in Skåne. No. 9,822: 334. The State Historical Museum, Stockholm.

20 **Axe with shaft-hole.** Massive, of bronze. Stamped ornament. Early Bronze Age. 1800—1100 B. C. — Found at Gökhem, Östergötland. No. 19,344. The State Historical Museum, Stockholm.

21 **Axe.** Of bronze with strikingly elegant form. Simple incised ornament. Early Bronze Age. 1800—1100 B. C. — Found in Skåne. No. 5,632: 376. The State Historical Museum, Stockholm.

22 **Spear head.** Of bronze with hilt ornamented in spiral design. Early Bronze Age. 1800—1100 B. C. — Found in the Parish of Långaröd, Skåne. No. 9,822: 773. The State Historical Museum, Stockholm.

23 **Spear head.** Of bronze. Early Bronze Age. 1800—1100 B. C. — Found in the Pairsh of Lännäs, Närke. No. 13,097. The State Historical Museum, Stockholm.

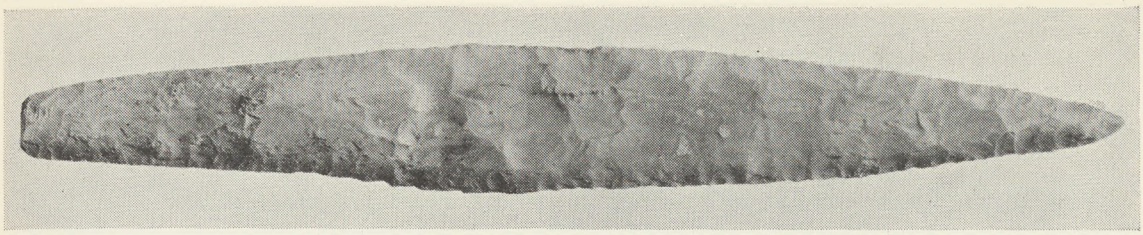
24 **Axe.** With shaft-hole, bronze. Adorned with concentrical circles, beaded edging, points etc. Early Bronze Age. 1800—1100 B. C. — Found in the Parish of Slöinge, Halland. No. 5,527. The State Historical Museum, Stockholm. Object of remarkable beauty both as regards the exquisite shape and the well executed ornament.

25 **Sword.** Of bronze with hammered-in gold. Well shaped hilt. Blade decorated with tracery ornament. Early Bronze Age. 1800—1100 B. C. — Found in Lake Tåkern, Östergötland. No. 1,343. The State Historical Museum, Stockholm.

26 **Bracelt.** Of gold with forked ends and twisted in spirals. Engraved tracery ornament. Early Bronze Age. 1800—1100 B. C. — Found in the Parish of Sturkö, Blekinge. No. 15,603. The State Historical Museum, Stockholm.

27 **Razor.** Of bronze. Ornamented with simplified animal forms. An extended curved design furnishes the handle. Later Bronze Age. 100—600 B. C. — Found in the Parish of Gökhem, Västergötland. No. 18,119. The State Historical Museum, Stockholm.

28 **Hanging vessel.** Of bronze. A concentric pattern with tracery adorns the bottom. Later Bronze Age. 1100—600 B. C. — Found in the Parish of Glostorp, Skåne. No. 10,656. The State Historical Museum, Stockholm.



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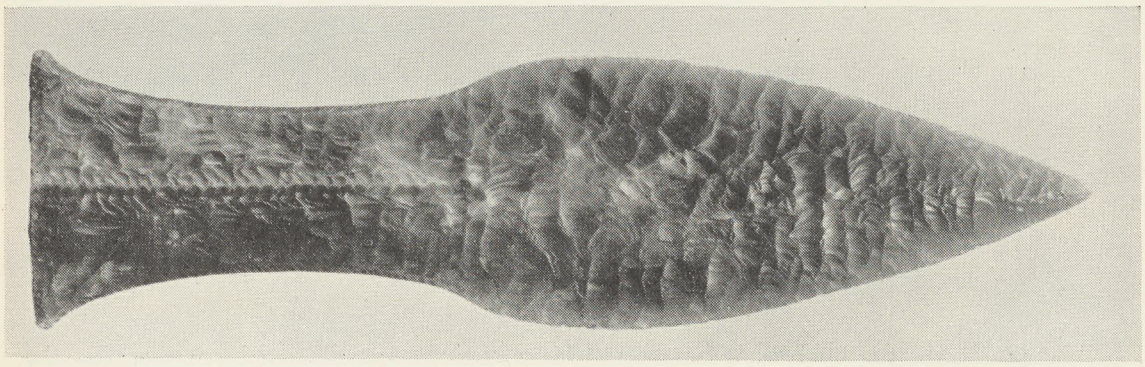

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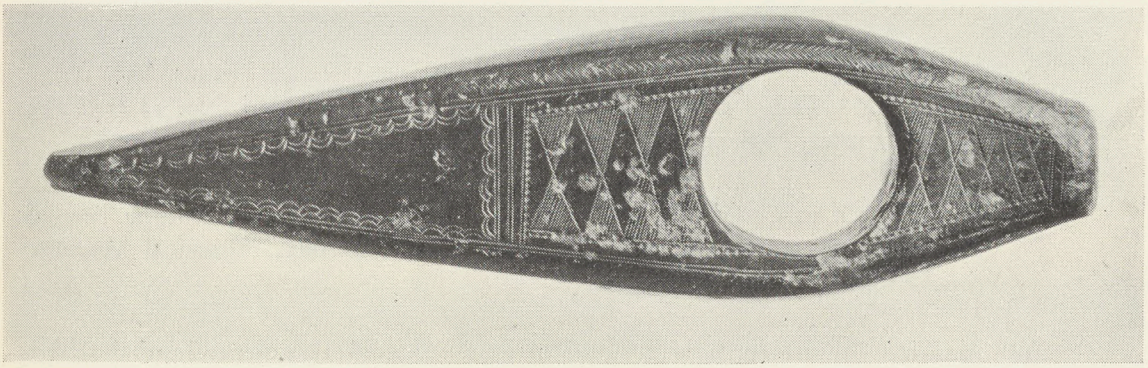

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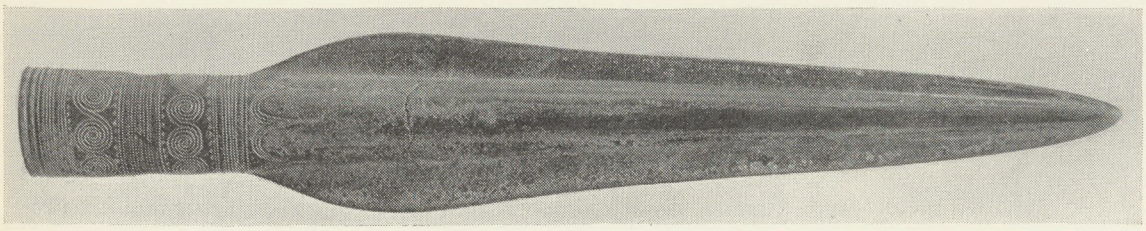

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29 **Necklace.** Of bronze with upturned spiral ends. Decorated with incised tracery and cast furrows. Later Bronze Age. 1100—600 B. C . — Found in the Parish of Landa, Halland. No. 16,223. The State Historical Museum, Stockholm.

30 **Razor.** Of bronze with tracery ornament. Later Bronze Age 1100—600 B. C. — Found in the Parish of Friggeråker, Västergötland. No 12,974. The State Historical Museum, Stockholm.

31 **Brooch.** Of bronze. Adorned with parallel cord-shaped lines having spiral terminals. Later Bronze Age. 100—600 B. C. — Found in the Parish of Träs-tofta, Halland. No. 6,781. The State Historical Museum, Stockholm.

32 **Necklace.** Of bronze, hammered in twisted shapes. Later Bronze Age. 1100 —600 B. C. — Found in the Parish of Vårdinge, Södermanland. No. 13,117. The State Historical Museum, Stockholm.

33 **Necklace.** Of bronze hammered in twisted shapes. Stamped ornament on the ends. Later Bronze Age. 1100—600 B. C. — Found in the Parish of Skivarp, Skåne. No. 7,381. The State Historical Museum, Stockholm.

34 **Dress pin.** Of bronze. Head bent to form a spiral. Later bronze Age. 100—600 B. C. — Found in the river at Eskilstuna, Södermanland. No. 13,671. The State Historical Museum, Stockholm.

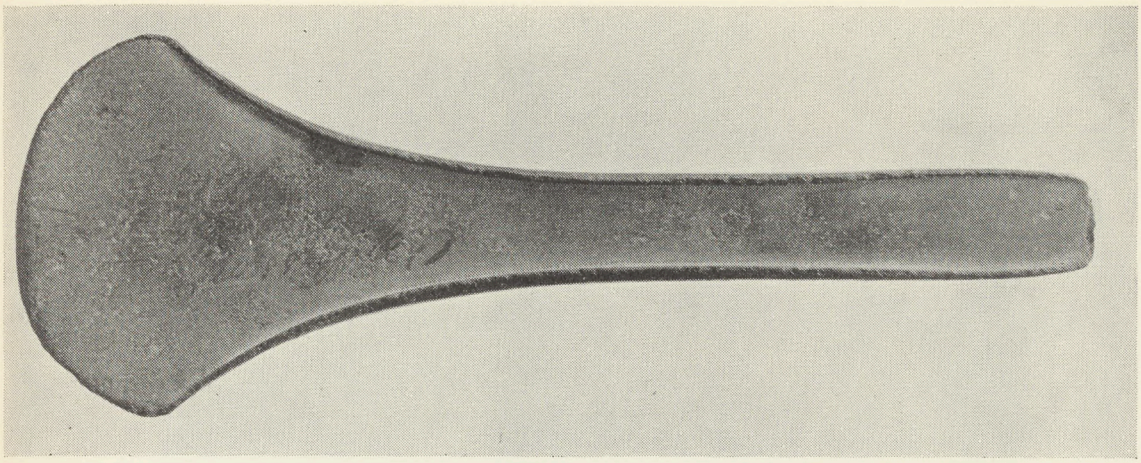
35 **Pendant.** Of pale gold. Filigree ornament. Copy of Roman prototype. Second century A. D. — Found in Skåne. No. 2,548. The State Historical Museum, Stockholm.

36 **Bracelet.** In the form of a spiral of gold. Shaped as a many-headed snake. Third cent. A. D. — Found in the Parish of Hjälsta, Uppland. No. 8,885:1. The State Historical Museum, Stockholm

37 **Bracelets.** Of silver. Ornamented with cord-chaped, stamped lines, circles etc. Third cent. A. D. — Found in the Parish of Eke, Gothland. No. 16,113. The State Histrical Museum, Stockholm.

38 **Ring.** Of gold. Surface decoratively treated with gentle hammerings. Third cent. A. D. — Found in the Parish of Köpinge, Öland. No. 13,271. The State Historical Museum, Stockholm.

39 **Boss of a shield.** Of iron. hird cent. A. D. — Not known where found. No. 6,819:559. The State Historical, Stockholm.



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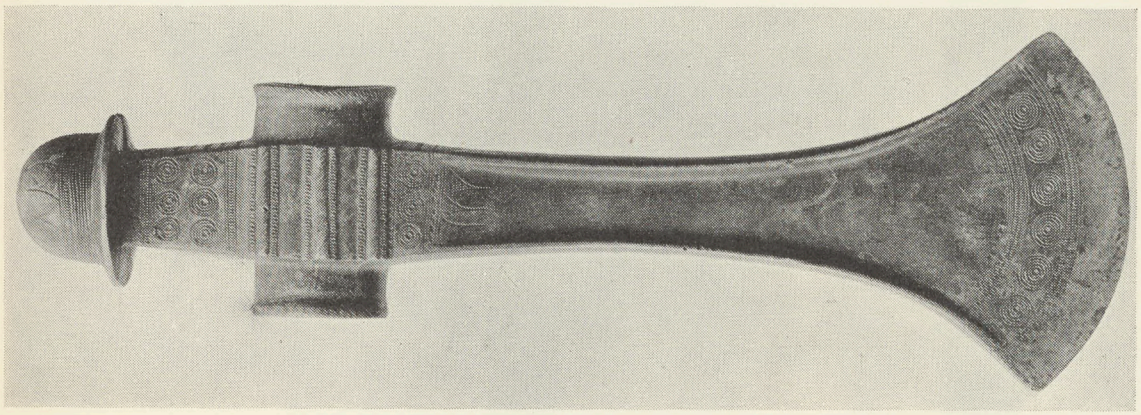

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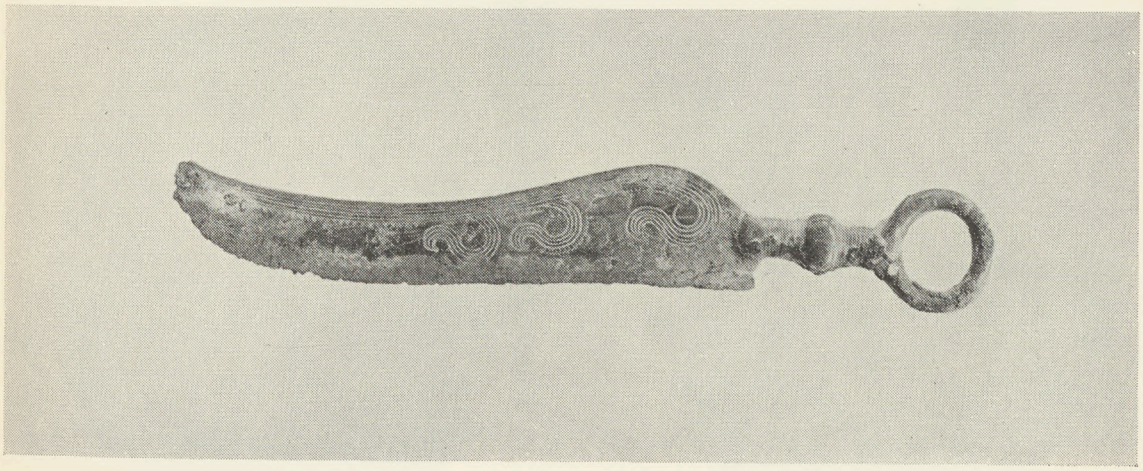

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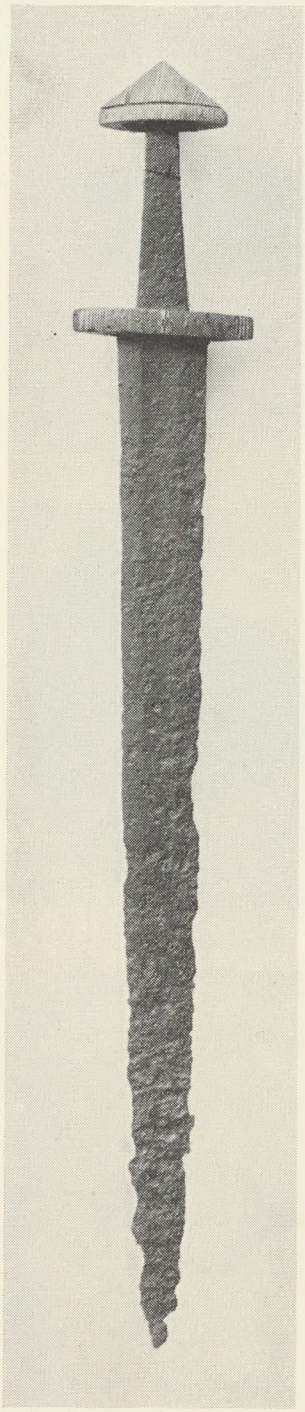

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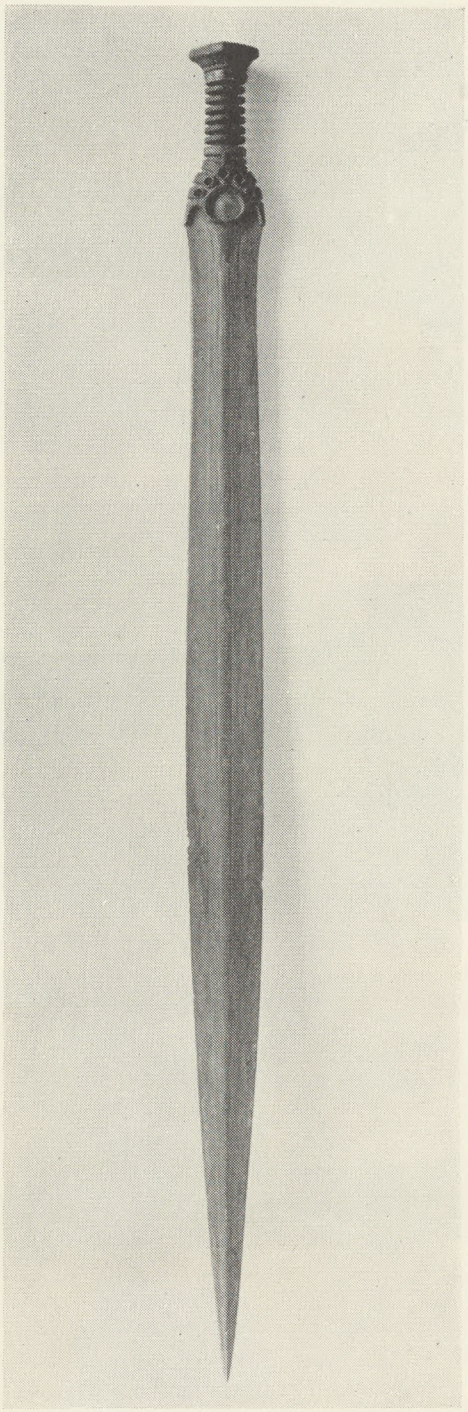

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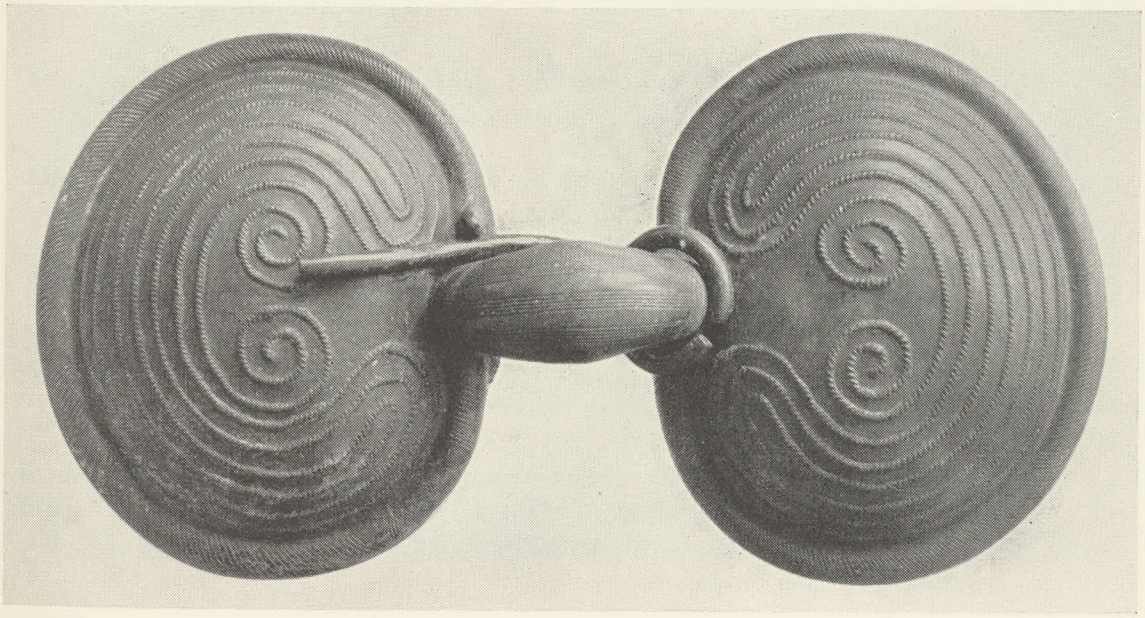

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40 **Lance head.** Iron. Not known where found. Third cent. A. D. No. 1,304. The State Historical Museum, Stockholm.

41 **Javelin.** Iron. Not known where found. Third cent. A. D. No. 1,304. The State Historical Museum, Stockholm.

42 **Two arrow-heads.** Iron. Ninth cent. A. D. Grave-find from Kråksberg, Mora, Dalarna. Zorn's Collections, Mora.

43 **Arrow-head.** Iron, edges in two opposite directions. Ninth cent. A. D. Grave-find from Kråksberg, Mora, Dalarna. Zorn's Collections, Mora.

44 **Pothook.** With ring. Iron, with designed edges. Terminal wrought in the shape of an animal-head. Ninth cent. A. D. — Found in a grave at Kråksberg in Mora, Dalarna. Zorn's Collections, Mora.
The rich occurrence of iron-contained sand in the seas round Kråksberg, made this place, in olden times, a centre of excellently developed smith-work.

45 **Pothook.** Iron. Ninth cent. A. D. Grave-find from Kråksberg, Mora, Dalarna. Zorn's Collections, Mora.

46 **Pendant.** Of bone. Shaped in symmetrical animal forms. Ninth cent. A. D. — Found in Utmeland, Mora. Zorn's Collections, Mora.

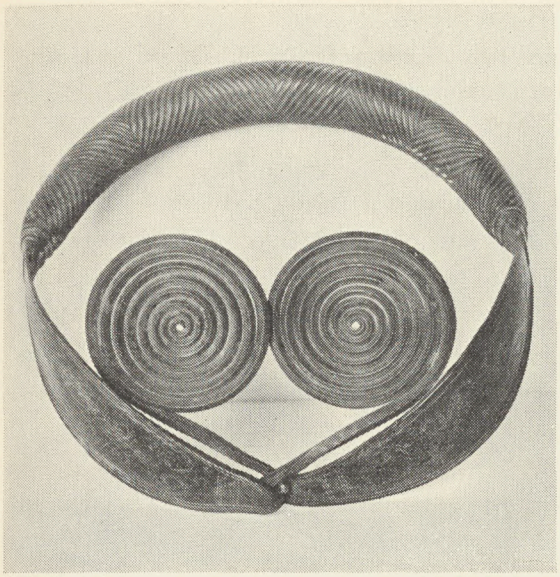
47 **Ring.** Of gold, with furrowed ornament and bands. Fifth cent. A. D. — Found in the Parish of Roma, Gothland. No. 9,050. The State Historical Museum, Stockholm.

48 **Brooch.** Horse-shaped, in bronze. Fifth cent. A. D. Not known where found. No. 8,399. The State Historical Museum, Stockholm.

49 **Ring.** Of gold with hammered profile and beaded edge. Seventh cent. A. D. — Found in the Parish of Löt, Öland. No. 15,177. The State Historical Museum, Stockholm.

50 **Necklace** »Bragnumringen». Of gold. Stamped half-moon ornament, engraving, filing and chasing have combined to form the decoration. Seventh cent. A. D. — Found in the Parish of Floby, Västergötland. No. 6,234. The State Historical Museum, Stockholm.

51 **Brooch.** Of silver-gilt with ornament partly cast and carved, partly excuted in niello technique. Inlaid glass. Conventionalized animal forms. Sixth cent. A. D. — Found in the Parish of Svennevad, Närke. No. 3,445. The State Historical Museum, Stockholm.



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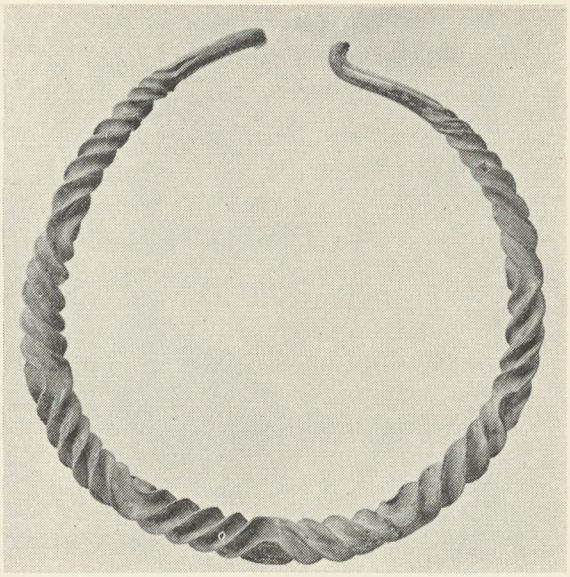

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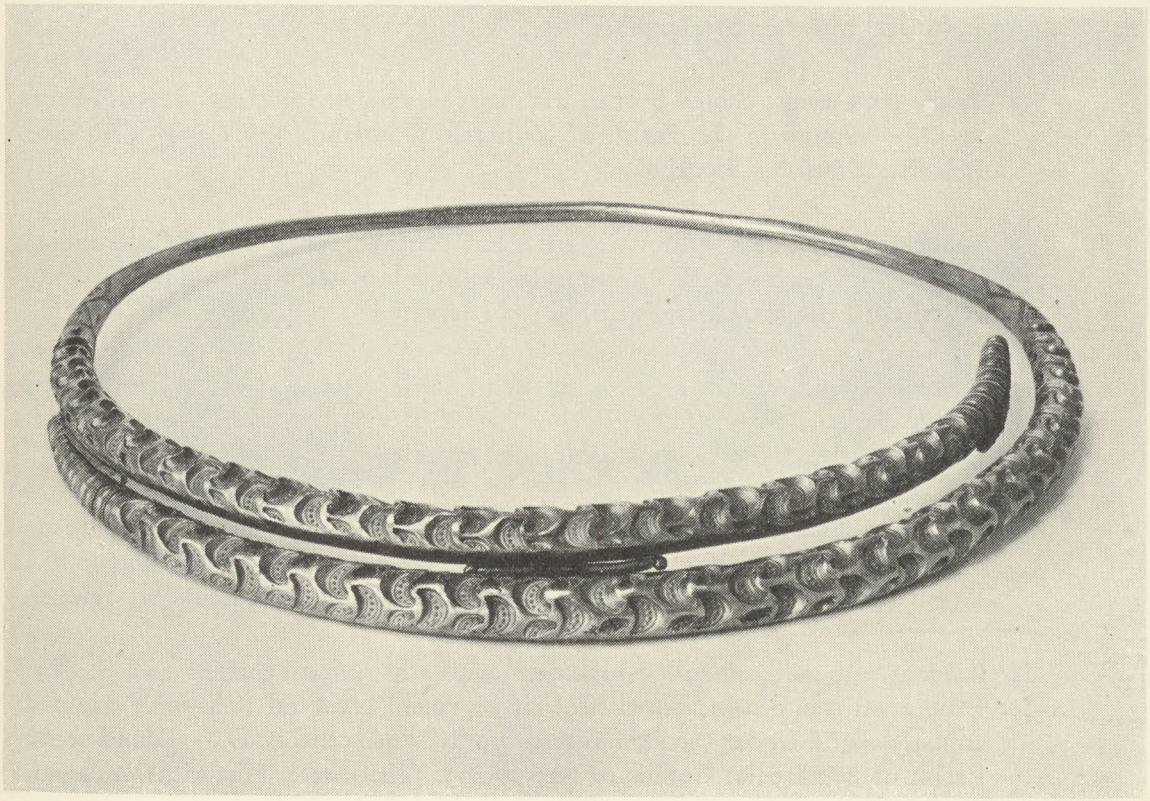

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52 **Brooch.** Of bronze, resembling a shell-fish. Sixth cent. A. D. Found in Gothland. No. 8,234. The State Historical Museum, Stockholm.

53 **Brooch.** Of gilded bronze inlaid with garnets, bone and mother-of-pearl. Ornamented with stamped design and carved animal forms. Seventh cent. A. D. — Found in the Parish of Hellvi, Gothland. No. 20,826: 35. The State Historical Museum, Stockholm.

54 **Brooch.** Of gilded bronze with inlaid garnets. Carved decoration in animal forms. Seventh century A. D. — Found in Gothland. No. 12,307: 2. The State Historical Museum, Stockholm.

55 **Brooch.** As the preceeding, excepting the garnets. Seventh cent. A. D. Found in the Parish of Halla, Gothland. No. 3,653. The State Historical Museum, Stockholm.

56 **Brooch.** In the shape of the god Odin's raven. Bronze-gilt. Seventh cent. A. D. — Found in the Parish of Gärdslösa, Öland. No. 1,304: 1,838: 142. The State Historical Museum, Stockholm.

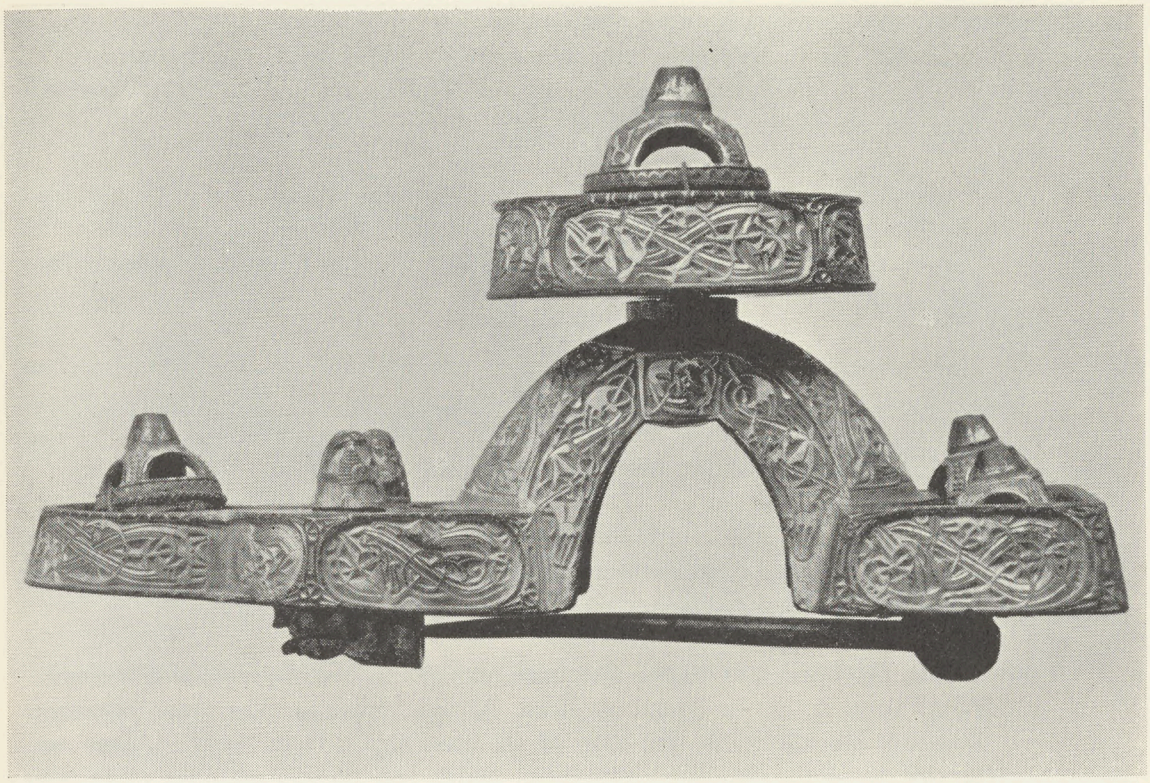
57 **Bridle mountings.** Gilded bronze with carved animal ornament. Seventh cent. A. D. — Found in the Parish of Vallstena, Gothland. No. 6,295. The State Historical Museum, Stockholm.

58 **Brooch.** Round, cast in bronze. Ornament cast and carved in intricate animal designs. Eight cent. A. D. — Found in the Parish of Stenkyrka, Gothland. No. 7,571: 351. The State Historical Museum, Stockholm.

59 **Brooch.** Round, cast in bronze and then gilded. Ornament in cast and incised animal designs. Eight cent. A. D. — Found in the Parish of Slite, Gothland. No. 2,239. The State Historical Museum, Stockholm.

60 **Brooch.** Gilded bronze with inlaid garnets. Ornament carved in the shape of animal scrolls within restricted fields. Eight cent. A. D. — Found in the Parish of Othem, Gotland. No. 4,555. The State Historical Museum, Stockholm.

61 **Pendant.** Of gold, so called bracteate originally imitating coins and medals. Decoration stamped in concentrical circles round a central field with stamped animal designs. Under the loop, filigree work. Ninth cent. A. D. — Found in the Parish of Stenkumla, Gothland. No. 16,233. The State Historical Museum, Stockholm.



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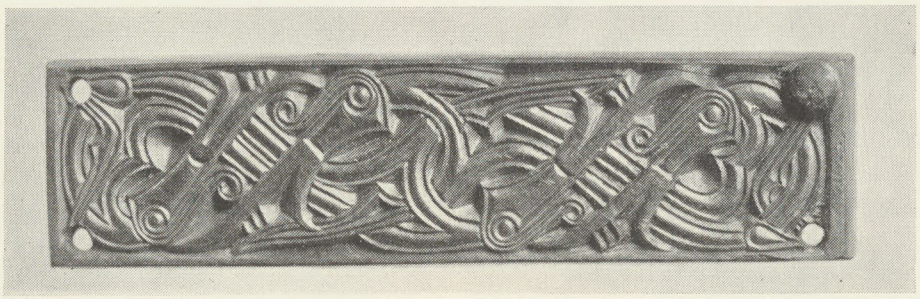

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62 **Brooch.** Cast in bronze in the shape of an animal-head. Ninth cent. A. D. — Found in the Parish of Fole, Gothland. No. 10,725: 9. The State Historical Museum, Stockholm.

63 **Brooch.** In the form of an animal-head. The bronze is covered with moulded and incised ornament. Allied in its origin to the Carlovingian decorative style. Tenth cent. A. D. — Found in Gothland. No. 2,976. The State Historical Museum, Stockholm.

64 **Two brooches.** Oval. Cast in bronze and coated with silver. The curved surface ornamented with a net-like framework, enclosing cast and incised figures. Ninth cent. A. D. — Found in the Parish of W. Ryd, Uppland. No. 7,964: 2. The State Historical Museum, Museum, Stockholm.

65 **Harness-bow.** Of cast and incised bronze. The rings held together by a group of animals. Beaded ornament round the edges. Ninth cent. A. D. — Found in Gothland. No. 6,912. The State Historical Museum, Stockholm.

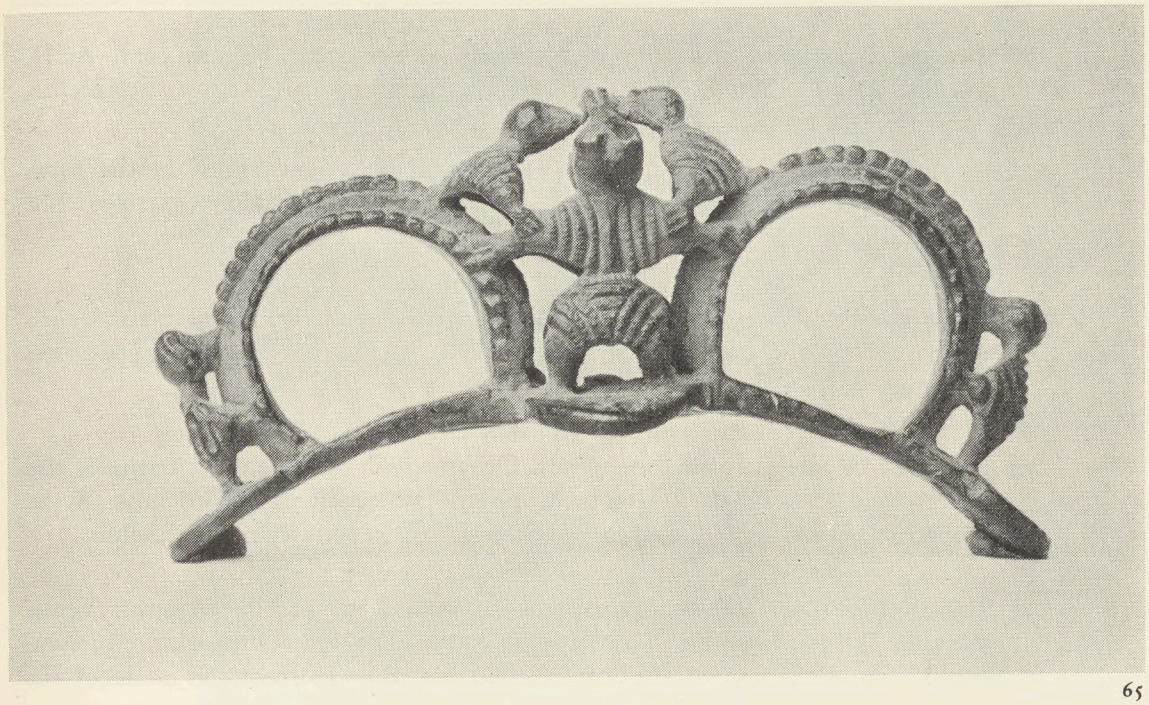
66 **Comb.** Of horn and bone. The back ornamented with cross-wise furrows. Ninth cent. A. D. — Found at Birka, Björkö, Uppland. The State Historical Museum, Stockholm. At the close of the Iron Age a large comb industry was carried on at the Swedish town Birka which had direct communication with Lapland from whence the raw materials were obtained, and with the big markets on the Continent.

67 **Viking sword.** Double-edged, of iron. Hilt with inlaid tracery work of silver and copper. Ninth cent. A. D. — Found in the Parish of Järfälla, Uppland. No. 19,844: 26. The State Historical Museum, Stockholm.

68 **Brooch.** Oval, moulded in bronze. On the curved upper surface is fastened a decorative trellis of animal figures centripetally arranged. Ninth cent. A. D. — Found in the Parish of Torslunda, Öland. No. 1,476. The State Historical Museum, Stockholm.

69 **Two Brooches.** Oval, of cast and gilded bronze, constructed and decorated similarly to the preceding. The animal figures are ornamental in a more abstract manner. Tenth cent. A. D. — Found in Småland. No. 6,819: 510 and 6,819: 511. The State Historical Museum, Stockholm.

70 **Bracelet.** Of silver, moulded and incised; ornamented with projections fitting in between each other. The ends bear stamped designs. Tenth cent. A. D. — Found in the Parish of Havdhem, Gothland. No. 8,490. The State Historical Museum, Stockholm.



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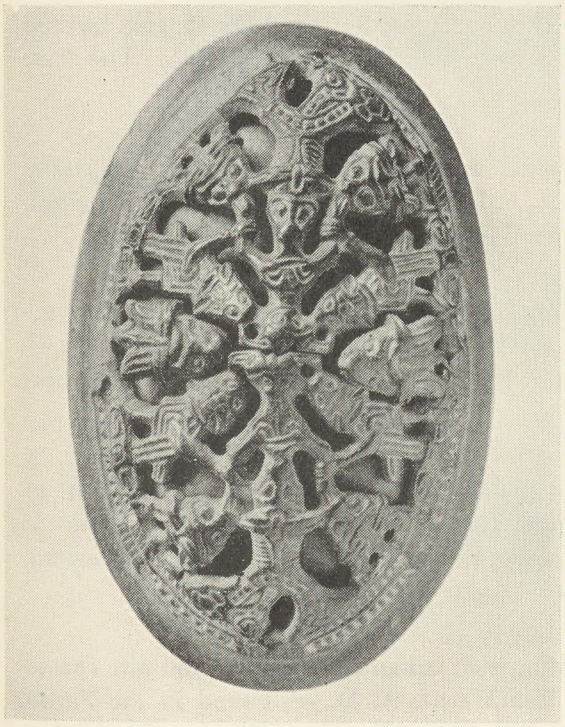

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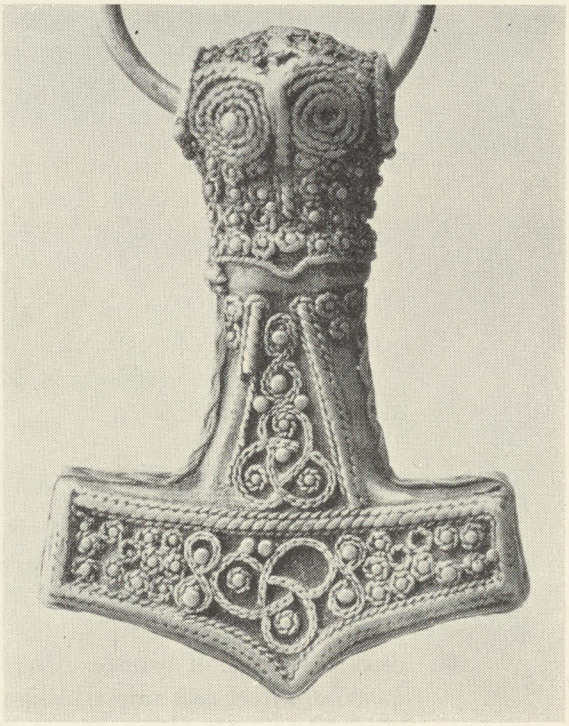

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71 **Bracelet.** Of silver with stamped geometrical ornament. Tenth cent. A. D. — Found in Gothland. No. 10,256. The State Historical Museum, Stockholm.

72 **Bracelet.** Of silver with stamped, geometrical ornament. Ends in the form of animal-heads. Tenth cent. A. D. — Found in Gothland. No. 7,571: 498. The State Historical Museum, Stockholm.

73 **Bracelet.** Of silver, formed in spirals with S-chaped, bent terminals. Tenth cent. A. D. — Not known where found. No. 7,571: 506. The State Historical Museum.

74 **Bracelet.** Of silver, formed in spirals. Ornamented with stamped triangles and punctuated squares. Backward bent spiralrolled terminals. Tenth cent. A. D. Found in Gothland. No. 2,976. The State Historical Museum, Stockholm.

75 **Bracelet.** In silver, closed. Formed of six interlaced cord-like lengths. Tenth cent. A. D. — Found in Gothland. No. 76. The State Historical Museum, Stockholm. Presented to the State Collections in 1747 from the estate of the deceased Queen Ulrika Eleonora.

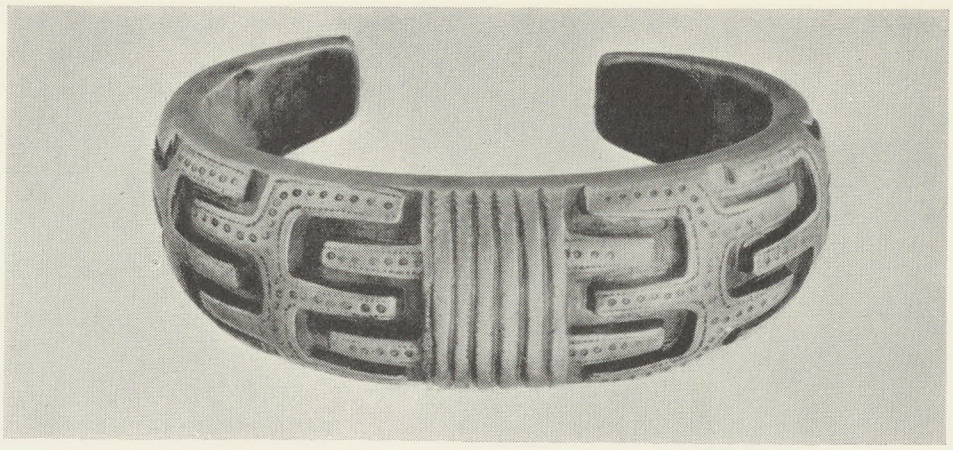
76 **Bracelet.** Of silver, closed. Two thicker and two thin cord-like lengths twisted together. Tenth cent. A. D. — Not known where found. No. 21,797. The State Historical Museum, Stockholm.

77 **Brooche.** Of silver, round, with chased animal figures in filigree, centripetally arranged, Exquisite work. Tenth cent. A. D. — Found in the Parish of Taxeinge, Södermanland. No. 9,136. The State Historical Museum.

78 **Necklace.** Silver. Formed of 12 pairs of twisted cord-like lengths twisted together, the ends terminating in a plain hook and eye. Tenth cent. A. D. — Found in the Parish of Resmo, Öland. No. 1,304:1,832:46. The State Historical Museum, Stockholm.

79 **Brooch.** Round. Of bronze, double-plated. Gilt and silver ornament with inlaid niello also very simplified animal forms. Tenth cent. A. D. — Found in the Parish of Sjonhem, Gothland. No. 4,821. The State Historical Museum, Stockholm.

80 **Buckle.** Round, of bronze. Alternating rich ornament of silver and gilt chased in close, interlaced animal-design. Tenth cent. A. D. — Found in the Parish of Guldrupe, Gothland. No. 6,387. The State Historical Museum, Stockholm.



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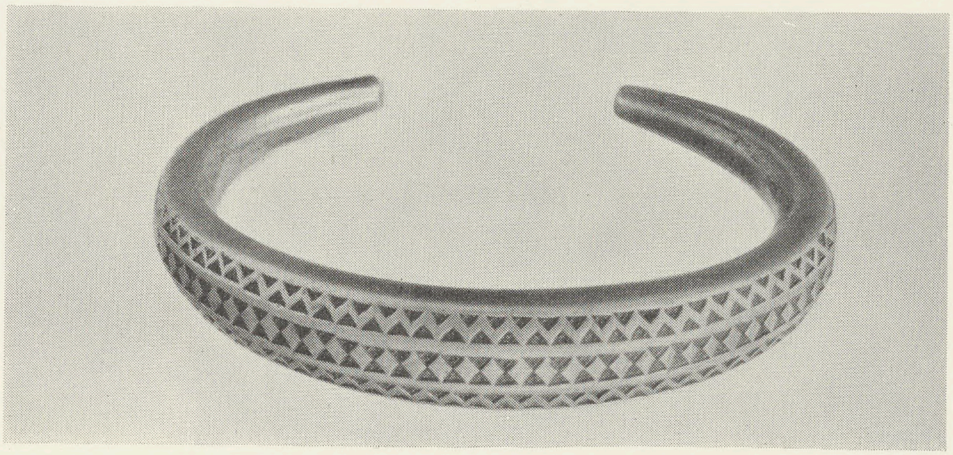

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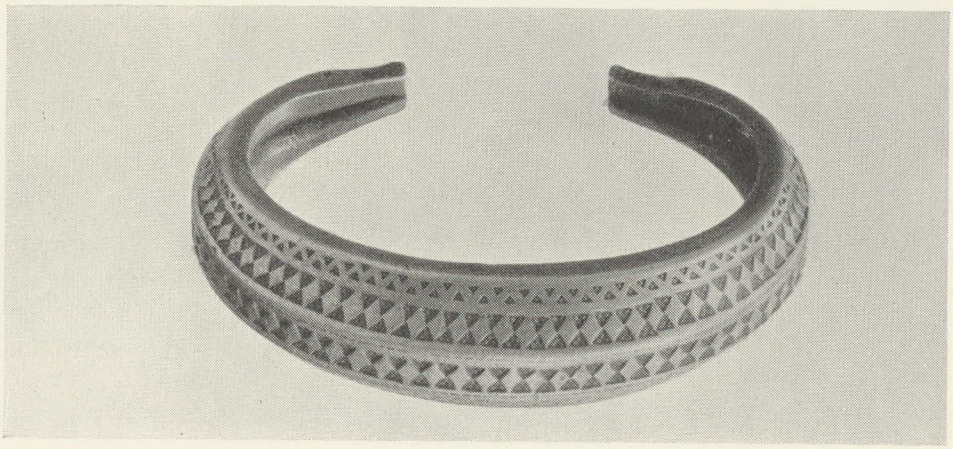

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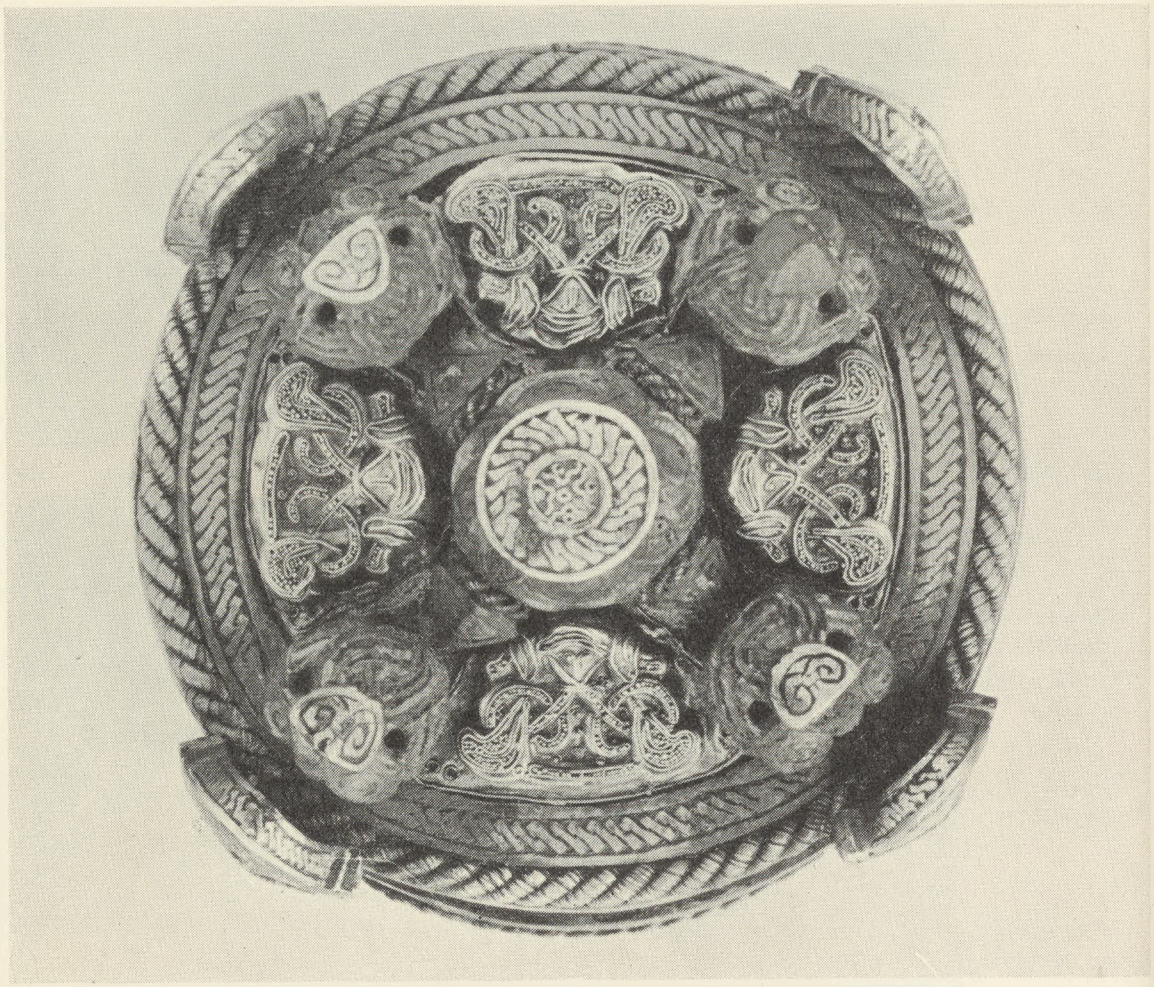

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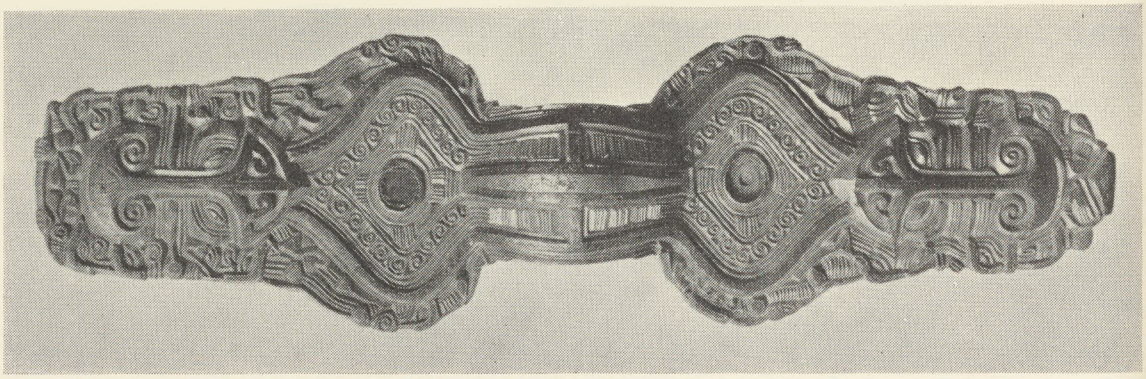

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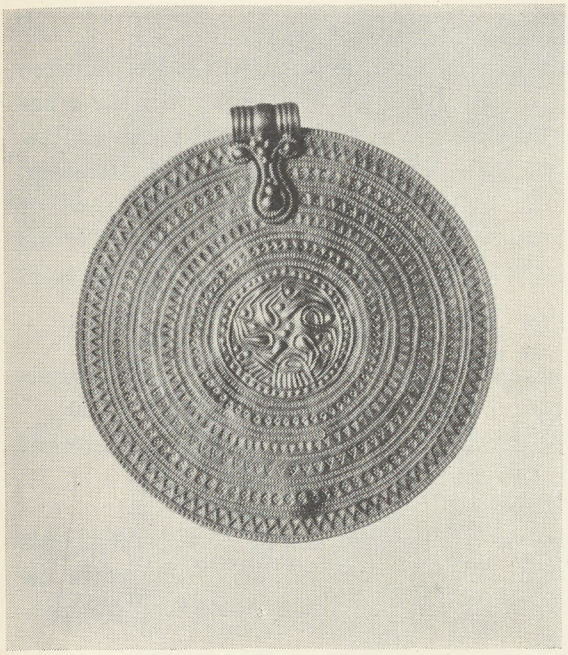

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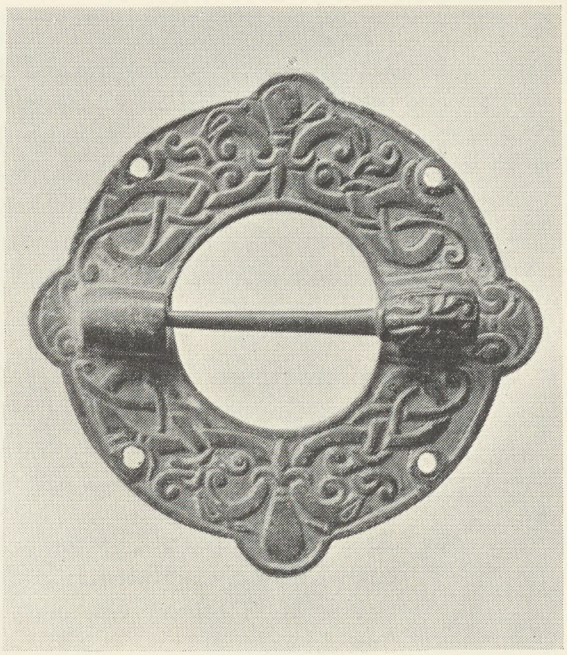

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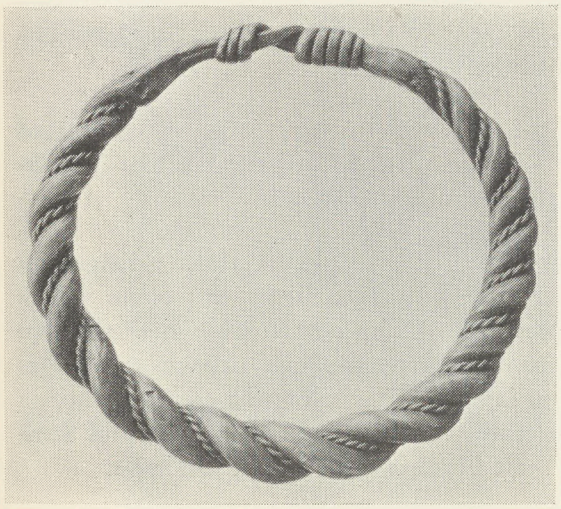

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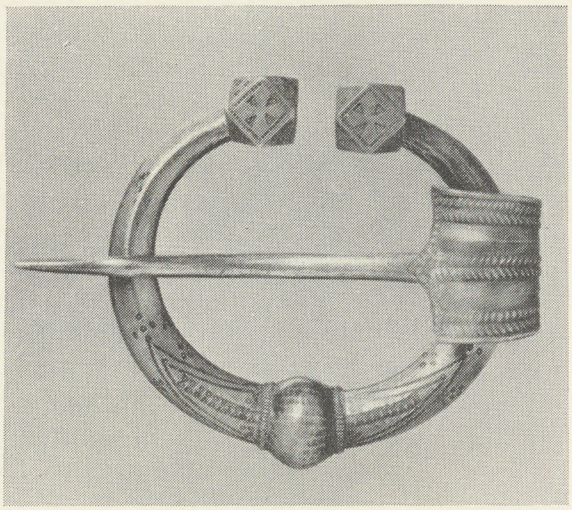

82

81 **Hammer.** Attribute of the god Thor. Executed in chased silver-plates soldered together. Soldered silver-threads in so-called filigree technique form the ornament. By means of silver loops the hammer is attached to a cord made of fine, plaited silver threads. Tenth cent. A. D. — Found in the village of Bredsätra, Öland. No. 101. The State Historical Museum, Stockholm. At the end of heathen times Thor's hammer seems to have been borne by the original Nordic religious devotee as a symbol, like the contemporary cross of the follower of Christianity.

82 **Brooch.** Ring-shaped, of silver. The terminations are in the form of polygonal knobs. Geometrical ornament engraved and carved. Eleventh cent. A. D. — Found in the village of Stenkyrka, Gothland. No. 11,452. The State Historical Museum, Stockholm.

83 **Brooch.** Fragment. The under-part of a large round brooch. Moulded and chased design, interlaced animal forms. Eleventh cent. A. D. — Found in the Parish of Ganthem, Gothland. No. 7,487:1. The State Historical Museum, Stockholm.

84 **Spear-head.** Of iron. Hilt with silver-mountings, decorated with niello in band design. Eleventh cent. A. D. — Found in the Parish of Tingstäde, Gothland. No. 7,571:226. The State Historical Museum, Stockholm.

85 **Spear-head.** Of iron. Silver-mounted hilt with incised design of interlaced animal design. Eleventh cent. A. D. — Found in the Parish of Ockelbo, Gästrikland. No. 10,694:43. The Historical Museum, Stockholm.

86 **Stone monument.** So-called picture-stone. The representations arranged in rows are, in the upper field, a warrior on horseback met by a woman with a drinking-horn. Underneath, two persons in a ship on the sea, where the tops of the waves are shaped in band ornament. Above the ship, a row of runic signs which research has sought in vain to interpret. Encircling the central field is a border with interlaced design. Eight cent. A. D. — Found in the Parish of Stenkyrka, Gothland. No. 13,742. The State Historical Museum, Stockholm.

87 **Runic stone.** Central field ornamented with interlaced animal figures. At the edge the following runic inscription: (i) na * eftir * Sveinu * boanta * sin * t (i?) — »N. N. had this stone raised to her husband Sven». Eleventh cent. A. D. — Found in the Parish of Resmo, Öland. No. 14,533: 2. The State Historical Museum, Stockholm.

88 **Pendant.** Of gold, richly adorned in filigree. Very simplified animal forms. Eleventh cent. A. D. — Found in the Parish of Westergarn, Gothland. No. 12,017. The State Historical Museum, Stockholm.

85 84

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89 **Ring.** Of gold. Executed in the form of two strings twisted together. Eleventh cent. A. D. — Found in the Parish of Odensåker, Västergötland. No. 19,021: 1. The State Historical Museum, Stockholm.

90 **Ring.** Of gold, with furrows and stamped ornament. Twelfth cent. A. D. — Found in the Parish of Garde, Gothland. No. 1890. The State Historical Museum, Stockholm.

91 **Brooch.** Circular, in silver, adorned with soldered threads. Twisted and interlaced border at the edge. Central field centripetally filled with spiral figures and clusters of berries. Eleventh cent. A. D. — Found in the Parish of Skå, Uppland. No. 118. The State Historical Museum, Stockholm.

92 **Spoon.** Of bone. Beautifully carved with interlaced design and palmette-like forms on the handle. Eleventh cent. A. D. — Found in Sigtuna, Uppland. No. 17,510: 2. The State Historical Museum, Stockholm.

92 a **Spoon of silver.** Partly gilded. Polygonal knob. Animal head on lower part of handle. Thirteenth century. — From the Parish of Gothem, Gothland. No. 139: 2. The State Historical Museum, Stockholm.

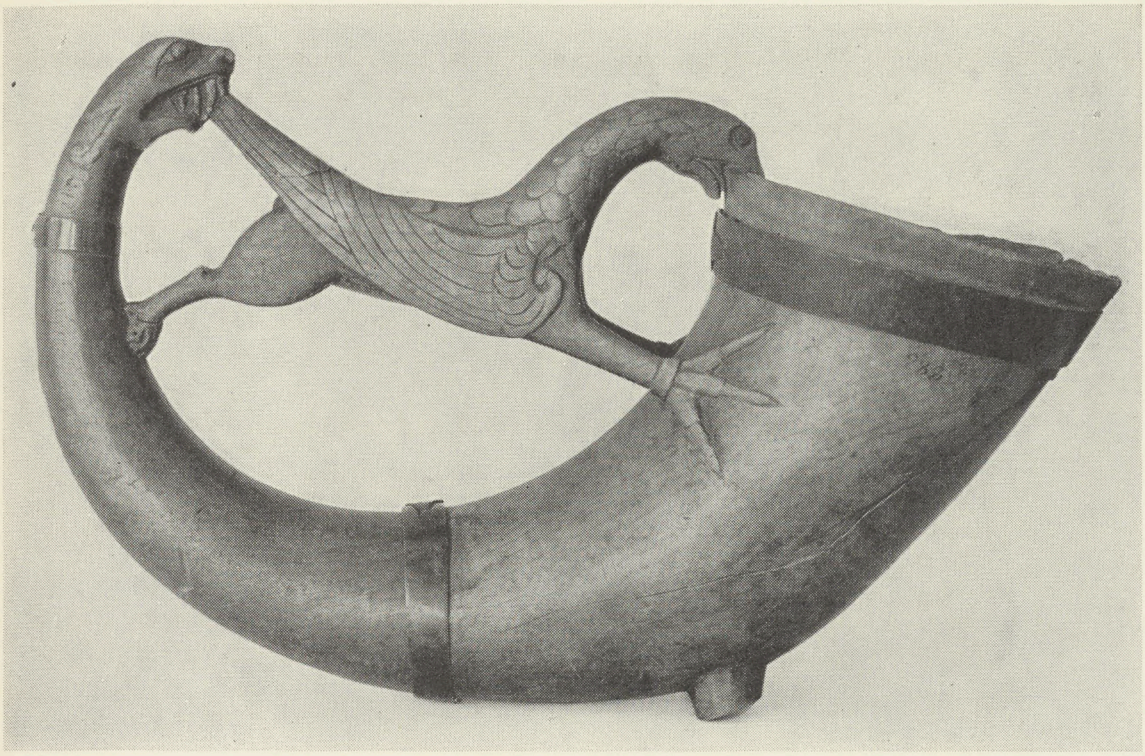
93 **Dragon-head.** Of bronze. Probably served as lid decoration of a reliquary. Twelfth cent. A. D. — Found in Gothland. No. 12,194. The State Historical Museum, Stockholm.

94 **Drinking-horn.** Of wood with bronze mountings. Handle in the shape of a griffin. An animal head bites into the wing. Thirteenth cent. A. D. — Not known where found. No. 288. The State Historical Museum, Stockholm. Was in the possession of the Swedish College of Antiquities already in the 17th century.

95 **Door-knocker.** Of iron. Ring-shaped with wrought animal heads. Thirteenth cent. A. D. — Not known where found. No. 20,698. The State Historical Museum, Stockholm.

96 **Bridal-pall.** Fragment. Pattern: imaginary animal (lion with the horns of deer) encircled, having foliated scrolls in the corners. Executed in so-called mosaic-work with blue wool and red and yellow linen. Embroidered ornament. Fourteenth cent. A. D. — From Hög church, Hälsingland. No. 6,932. The State Historical Museum, Stockholm.

97 **Church-door.** With profuse decoration of riveted iron mountings wrought in the shape of animals and bands; also border ornament. Thirteenth cent. A. D. — From Näsby Church, Småland. No. 9,178. The State Historical Museum, Stockholm.



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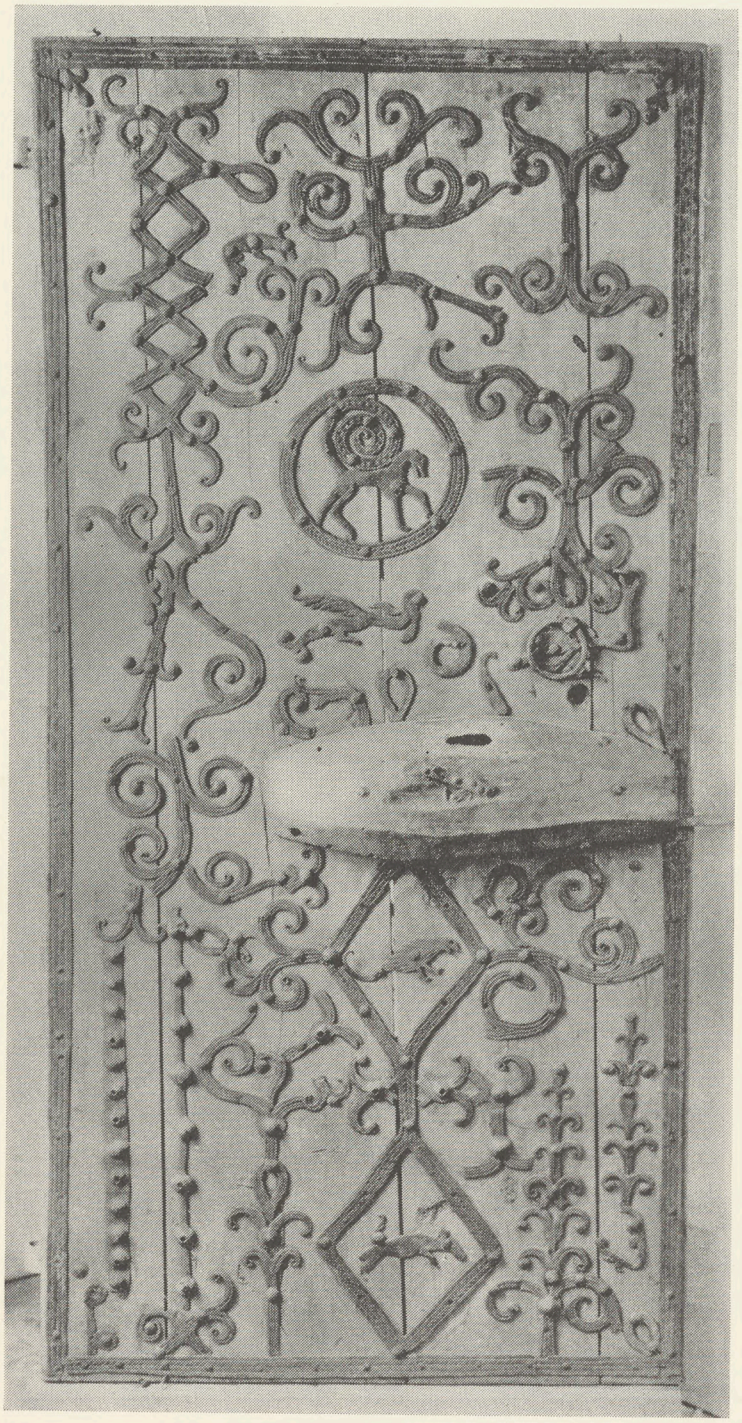


97

Peasant Art

Up to the middle of the last century Sweden was purely a rural country. The majority of the people lived on the products of the earth. Money still played a relatively small rôle in the procurement of the necessities of life, and needs were met by the production of the homestead or the village. It had been thus since times immemorial. When industrialism asserted itself in the latter half of the 19th century, the old system was replaced with present-day rationalization and needs were met with industrial products. Everything was based on the money system which served as an intermediary in all kinds of exchange or acquisition. At the critical moment when the systems succeeded each other everything that had to do with the old state of things was considered worthless in modern eyes; not only the system itself but also those things which, during the course of centuries had ensued, such as dwellings, implements, clothing, textiles, not to speak of the invisible recollections yet in tradition in the form of ideas, customs, melodies and so on. Had it not been for such broad-minded persons as Arthur Hazelius, the founder of the Nordiska Museet, the greater part of what we call national art and folk-lore had vanished. Thanks to the efforts of these persons, who understood what all this meant, everything possible was rescued in time, and a research work was initiated which has developed into a national ethnology, a science in which Sweden now occupies a prominent position.

When, in our day, the acquaintanceship of a foreign people is desirable, peasant art as an intermediary would seem often more direct and trustworthy than the so called higher art; such is eminently the case in a land which sustains as old a tradition as Sweden. As it is met with in the country's museums and here and there in the peasant homes, popular art is probably the most assertive evidence of the nation's artistic imagination, of its need of beauty, and of tradition's unyirelding coherence.

Popular art in contrast to the art of the higher classes is a relatively late phenomenon. A condition to the contrary arose in the Middle Ages when, in towns and convents, the production was organized in a more professional way. In the Iron Age some of the skilful craftsmen, and especially smiths, reached a high state of perfection in their calling and worked for a market for their goods, far beyond their own social circle. But, simultaneously with their craft, they had as far as is known, carried on with their farming, as they still belonged to the rural class.

The Swedish popular art, in an ethnological meaning, is therefore as old as the

organized crafts of the towns. At the present moment the production of at least 400 years is surveyable to research. The popular art has developed parallel with the art of the higher classes, bearing the impression of the styles of the epoch. It has adapted forms and color combinations from the latter, but the chronological and morphological course of its development is not the same as these. Conspicuous, conservative factors ruthlessly disregard chronological periods and the modes of the times. Certain stylistic motives once absorbed by the folk tradition could be repeated and varied throughout centuries. And just in the variation of these designs popular art displays one of its most interesting characteristics. For centuries such motives have been animal forms from the Viking Period, the Romanic scroll or the Late Renaissance baluster and interlaced ornament. The same conservative feature obtains in certain color and color combinations. For instance, madder-red, beloved of the Early Renaissance, was early adopted by the rustic painter and in some cases has been employed as the favourite color right down to the 19th century. The conservative factor has its roots in many quarters. Its source may be sought in the isolation of the various country-sides, in the unvarying kind of the rustic life, in the respect of the national taste for tradition which was established at an earlier period in the prime of tradition's history and, finally, also in the qualifications of specific techniques and materials.

Another prominent feature of popular art is the local variations of the same motive or technique appearing in an entirely different character in different parts of the country. Obviously, this is due to very different reasons. Much can be ascribed to the national character and the natural surroundings. Free access to a productive art-centre of higher class as, for instance, a castle or a rectory may also have played a rôle. Restriction to a certain local varying material such as kinds of wood, or, for dyeing purposes water has evincibly exerted its influence. Finally, not even within tradition's domain of apparently so immovable landmarks, may the contribution be forgotten which the individual artistic temperament has made.

All the products of old peasant culture are not art. Far from it, but, to us industrialized beings it seems wonderful how far the popular imagination stretched its magic wand above the daily round and common task. One asks oneself, what were the powers which evoked these artistic demands, the desire to please, to impress, and the joy of beautifying things for their own sake. Answers may differ according to the varying circumstances, but all these claims and powers were accepted as customs and traditions and, hence, much of their social importance.

In all probality the popular art does not make use of the various materials with the same freedom as the so called higher arts and crafts. It is impeded by a lack of certain material or by technical difficulties, and possibly fettered also by tradition's fixed demands. But within its limitations the popular art has

known how to avail itself of a surprising number of materials and techniques in an accomplished or, at least, a very expressive manner.

The principal materials are wood, iron, linen and wool. The houses were built of timber. Tools, furniture, utensils and the many small houshold things were made of wood. Iron was the national metal which, since ancient times has been artistically manipulated by the peasant-smith. It was used for locks, mountings and tools, for vanes and in the making of crosses for graves. Many of the finest products of the popular art are executed in linen and wool. The textile art has a great tradition which is not yet extinct.

Painted colors imparted life and joy and a feeling of home. The logs of the outer walls were either silver-gray from the effects of the weather or painted deep-red. Walls and furniture were adorned with ornament which, with its beautifully composed colorings gave expression to the interior. On festive occasions the sooty beams in the ceiling, and the gabled walls, were hung with variegated picture hangings.

The popular art tells much about the changeful characteristics and contrasts of the Swedish mind. In imposing silence it tells of the reticent melancholy and open-hearted joy of life; of the noble content evinced in states of poverty, the sociability and the feeling of solitariness. The esthetic taste one meets with here is the fruit of centuries of nurtured tradition. Gradually this taste has found a creative expression in something of a wholeness which foreigners more easily than Swedes may define as Swedish art-character. Therein is comprised the endeavour to obtain harmony, order and moderation, and within these bounds caprice, contigency and material peculiarities.

Popular art still survives in Sweden. The traditional production has not always, perhaps, a natural life, but it is extensively supported by the ideal interest of the higher classes. Of the old masterpieces, there are to a considerable extent to be found the old peasant families, but the majority of them are to be sought in the museums. Concealed in the soul of the nation there obviously still lives the old cultural taste and imagination for form as an inspiring background to the Swedes of our day.

In a sparsely built country like Sweden with enormous distances between the villages, horses and vehicles played a vastly significant role. Their equipment was a matter of excessive representative importance. The horse should therefor be furnished with beautiful trappings, the carriage or sledge be well-shaped and tastefully decorated, cushions and fells of the very best kind, otherwise one risked somewhat of one's reputation.

Sledge. Carved and painted decoration. Reddish brown, grayish green and dark-blue. Dated 1818. — From Nora Parish, Ångermanland. No. 64, 168. Nordiska Museet, Stockholm. **98**

99 **Part of Saddle.** Unpainted wood. Carved decoration. Dated 1630. — From Dalarna. Zorn's Collections, Mora.

100 **Harness-bow.** That part of the harness which is placed on the horse's withers and which serves to hold up the shafts. Wood sculptured in very conventionalized animal heads, painted in green, red, blue, yellow and white. Dated 1732. — From Uppland. No. 176,896. Nordiska Museet, Stockholm.

101 **Harness-bow.** Of horn with engraved geometrical pattern. — From Dalarna. Zorn's Collections, Mora.

102 **Harness-bow.** Unpainted wood. Carved design. — From Dalarna. Zorn's Collections, Mora.

103 **Harness-bow.** Wood, tarred. Carved design. Transformed animal figures. Dated 1784. — From Dalarna. Zorn's Collections, Mora.

104 **Harness-bow.** Wood, carved in pierced designs. Edges furrowed and ornamented with geometrical oblique-cut carving and sculptured human heads. Painted in blue, red, grayish-green and white. — From Uppland. No. 118,348. Nordiska Museet, Stockholm.

105 **Harness-bow.** Wood. Luxuriantly sculptured with mask between sea-horses and acanthus leaves. Painting in red, green, gray, blue and white. — From the Parish of Bollnäs, Hälsingland. No. 72,837. Nordiska Museet, Stockholm.

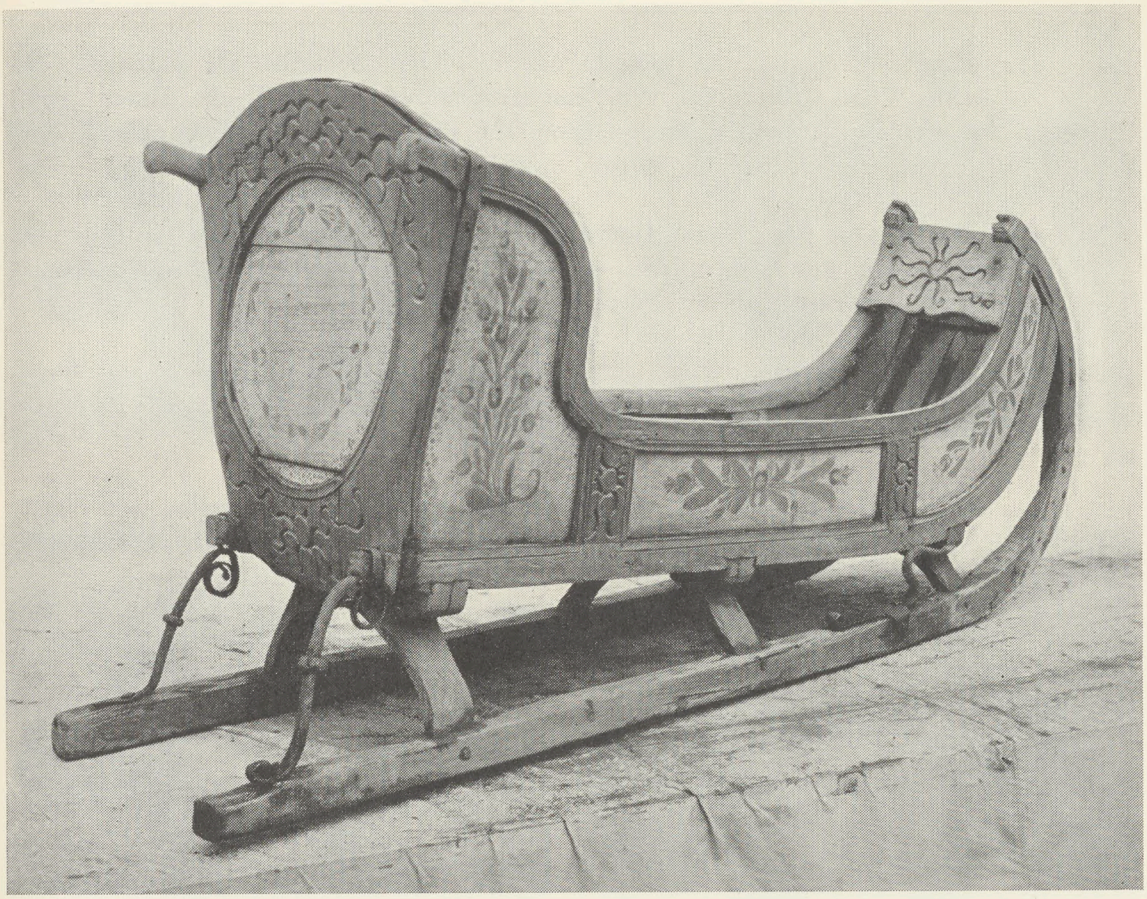
106 **Harness-bow.** Wood. Sculptured with lions on either side of a shield. Painting in red, green, blue, yellow and brown. — From the Parish of Ovanåker, Hälsingland. No. 28,534. Nordiska Museet, Stockholm.

107 **Harness-bow.** Wood. Sculptured in opulent floral design. Painting in green, red, blue and brown. — From the Parish of Selånger, Medelpad. No. 21,377. Nordiska Museet, Stockholm.

108 **Harness-bow.** Wood. Richly sculptured. Pierced carved-work in plant and animal ornament. Colors: red, green, blue, gray. — From Hälsingland. No. 146,027. Nordiska Museet, Stockholm.

109 **Harness-bow.** Wood. Richly sculptured in floral designs. Painting in red, blue and gray. — From the Parish of Edsele, Ångermanland. No. 73,451. Nordiska Museet, Stockholm.

110 **Harness-bow.** Wrought iron, painted in green, red, white and yellow. — From the Parish of Ljusdal, Hälsingland. No. 190,866. Nordiska Museet, Stockholm.



98

111 **Hames.** A part of the horse harness to which the traces are attached. One pair. Wood, sculptured. Very conventionalized animal figures. Dated 1671. Painted in red and green. — From the Parish of Voxna, Hälsingland. No. 121,024 a—b. Nordiska Museet, Stockholm.

112 **Hames.** One pair. Wood. Carved, with horse-heads and furrows. Painting in green, red, white and black. — From the Parish of Attmar, Medelpad. No. 22,411. Nordiska Museet, Stockholm.

113 **Hames.** One pair. Wood, sculptured with horse-heads, mussels and floral ornament. Painted in red, blue, yellow and dark brown. — From the Parish of Forssa, Hälsingland. No. 10,571. Nordiska Museet, Stockholm.

114 **Hames.** One pair. Wood, with floral ornament in blue, red, yellow and black. — Fram the Parish of Lima, Dalarna. No. 98,714. Nordiska Museet, Stockholm.

115 **Hames.** One pair. Wood. Very curved. Carved with plaited ornament and adorned with painted flowers. Colours: blue, yellow, green on a red bottom. — From Lappland. No. 116,654. Nordiska Museet, Stockholm.

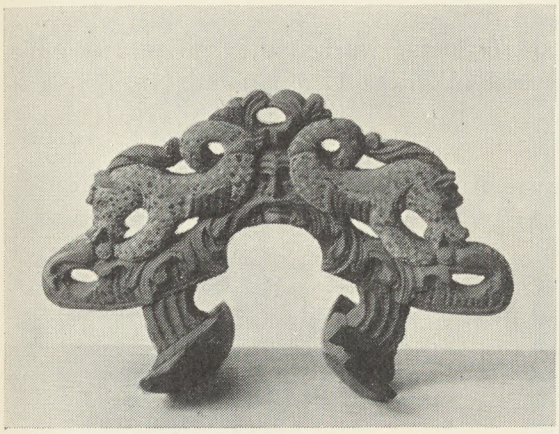
116 **Hames.** One pair. Wood. Very curved. Plain. Painted in classic character. White on black; in the border, on yellow ground. Cowries. — From the Parish of Jokkmokk, Lappland. No. 70,550. Nordiska Museet, Stockholm.

The implements for rough work are seldom decorated. They have the air of beeing adapted for their purpose. Sometimes a powerful expressiveness is evincible among them. The finer implements for women are, on the contrary, often artistically shaped. They have generally been received by the young girl as a gift from her suitor, and were often made by him when at work in the forest or away on hunting or fishing expeditions.

117 **Mangling-board.** Used for mangling linen. The garment was wound round a roller and callendered by means of the board. Decorated with plastic ornament and twisted figures. Dated 1779. — From the Parish of Nordmaling, Ångermanland. No. 155,535. Nordiska Museet, Stockholm.

118 **Mangling-board.** Decorated with painted floral design, greenish-blue, red and white. Horse-shaped handle. Dated 1825. — From the Parish of Luggude, Skåne. No. 6,555. Nordiska Museet, Stockholm.

119 **Mangling-board.** Ornamented with geometrical chip-carving. Horse-shaped handle. Dated 1761. — From the Parish of Haråker, Västmanland. No. 96,779. Nordiska Museet, Stockholm.



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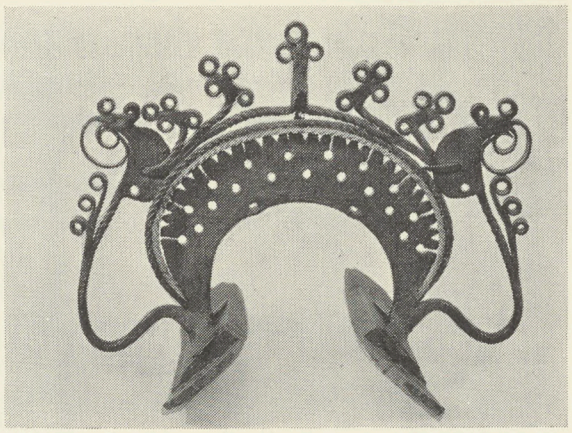

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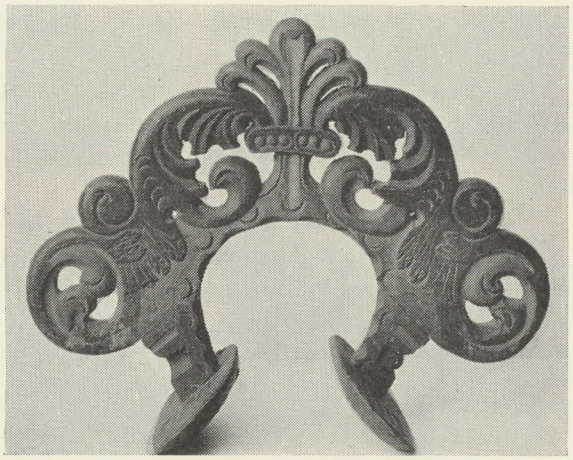

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120 **Mangling-board.** Decorated with carved profile work and renaissance scrolls. Richly carved handle. — From the Parish of Ulrika, Östergötland. No. 155,986. Nordiska Museet, Stockholm.

121 **Mangling-board.** Geometrical oblique-cut carving and foliated ornament. — From the Parish of Nora, Västmanland. No. 35,191. Nordiska Museet, Stockholm.

122 **Mangling-board.** Geometrically carved ornament, painted in green, red and black. Horse-shaped handle. From Skåne. No. 104,748 a. Nordiska Museet, Stockholm.

123 **Mangling-board.** Geometrical oblique-cut ornament, painted blue, green, red and white. Horse-shaped ornament. Dated 1784. No. 61,947. Nordiska Museet, Stockholm.

124 **Mangling-board.** Furrowed ornament and foliated scrolls in Rococo style. Carved handle. Dated 1800. From the Parish of Fryksdal, Värmland. No. 132,477. Nordiska Museet, Stockholm.

125 **Scutching-knife.** Implement used in the preparation of flax. Richly carved ornament painted in dark-blue, yellow, red and green. — From the Parish of Skog, Hälsingland. No. 2,944. Nordiska Museet Stockholm.

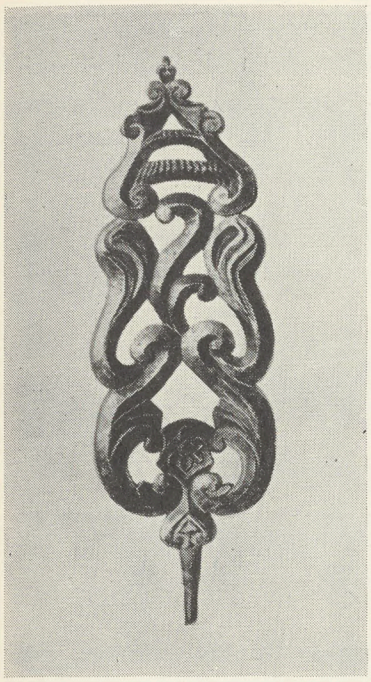
126 **Scutching-knife.** Decorated and painted in blue, green, red and white. Dated 1862. — From the Parish of Mo, Hälsingland. No. 104,112. Nordiska Museet, Stockholm.

127 **Scutching-knife.** Decorated and painted in brown, red, yellow, white and bluish-green. — From the Parish of Enånger, Hälsingland. No. 6,963. Nordiska Museet, Stockholm.

128 **Scutching-knife.** Decorated and painted in green, red, black, yellow and white. — From the Parish of Degeberga, Skåne. No. 95,241. Nordiska Museet, Stockholm.

129 **Scutching-knife.** Decorated and painted in yellow, green, red, bluish-green and black. Marked J. N. D. (18)56. From the Parish of Huaröd, Skåne. No. 44,028. Nordiska Museet, Stockholm.

130 **Distaff.** An implement for fastening the flax to the spinning-wheel when being spun. Wood. Flat. Decorated with geometrical oblique-cut carving and painted in green and red. Dated 1786. — From Roslagen, Uppland. No. 55,508. Nordiska Museet, Stockholm.



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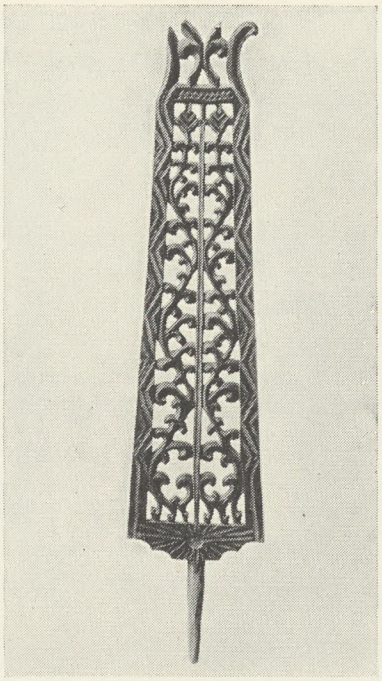

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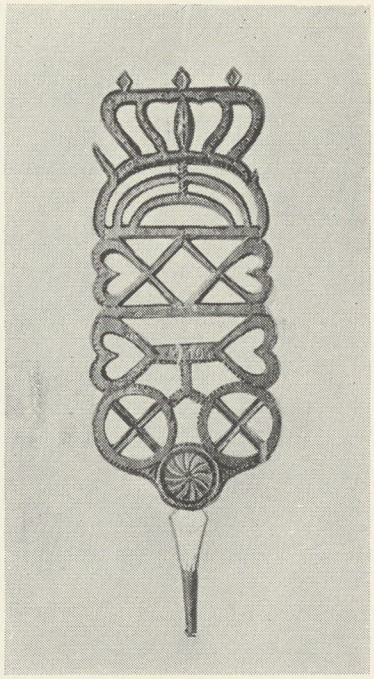

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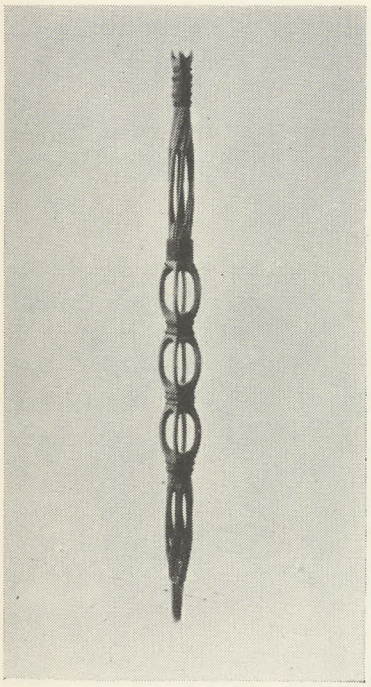

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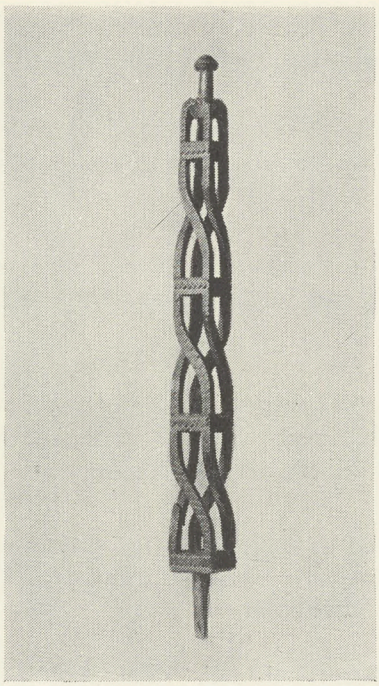

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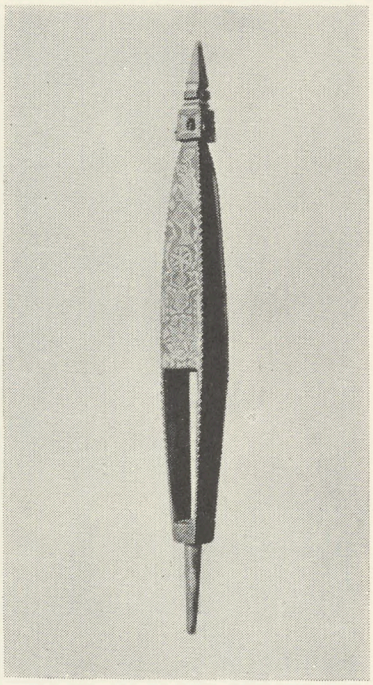

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131 **Distaff.** Wood. Flat. Pierced work. Decorated with geometrical and characteristic designs in oblique-cut carving. Painted in bluish-green, red and white. Dated 1782. — From the Parish of Häverö, Uppland. No. 2,725. Nordiska Museet, Stockholm.

132 **Distaff.** Pierced work with carved geometrical ornament. Painted in white, yellow, red and black. — From the Parish of Värmdö, Uppland. No. 55,505. Nordiska Museet, Stockholm.

133 **Distaff.** Wood. Flat. Carved in opulent forms. Painted in red, bluish-green, yellow and black. From the Parish of Väddö, Uppland. No. 45,404. Nordiska Museet, Stockholm.

134 **Distaff.** Wood. Flat. Carved with a royal crown and geometrical ornament. Painted in dark red, green and bluish black tones. Dated 1813. From the Parish of Väddö, Uppland. No. 200,061. Nordiska Museet, Stockholm.

135 **Distaff.** Wood. Flat. Ornamented with pierced work. Painted in green, red and yellow. — From Karl Gustav's Parish, Norrbotten. No. 138,201. Nordiska Museet, Stockholm.

136 **Distaff.** Wood. Flat. Pierced ornament. Painted in red. — From the Parish of Holmön, Västerbotten. No. 124,074. Nordiska Museet, Stockholm.

137 **Distaff.** Wood. Sceptre-shaped. Carved decoration. Smooth red painting. — From the Parish of Norsjö, Västerbotten. No. 155,595. Nordiska Museet, Stockholm.

138 **Distaff.** Wood. Sceptre-shaped. Carved decoration in pale green. — From the Parish of Skellefteå, Västerbotten. No. 150,463. Nordiska Museet, Stockholm.

139 **Distaff.** Wood. Sceptre-shaped. Richly ornamented with pierced work. Painted in bluish green, white and yellow. — From the Parish of Skog, Ångermanland. No. 55,871. Nordiska Museet, Stockholm.

140 **Distaff.** Wood. Sceptre-shaped. Partly decorated in twisted, pierced shapes. Painted in red and black. — From the Parish of Väddö, Uppland. No. 45,453 b. Nordiska Museet, Stockholm.

141 **Distaff.** Wood. Sceptre-shaped. Decorated in twisted, pierced forms. Not painted. — From the Parish of Väddö, Uppland. No. 45,452. Nordiska Museet, Stockholm.

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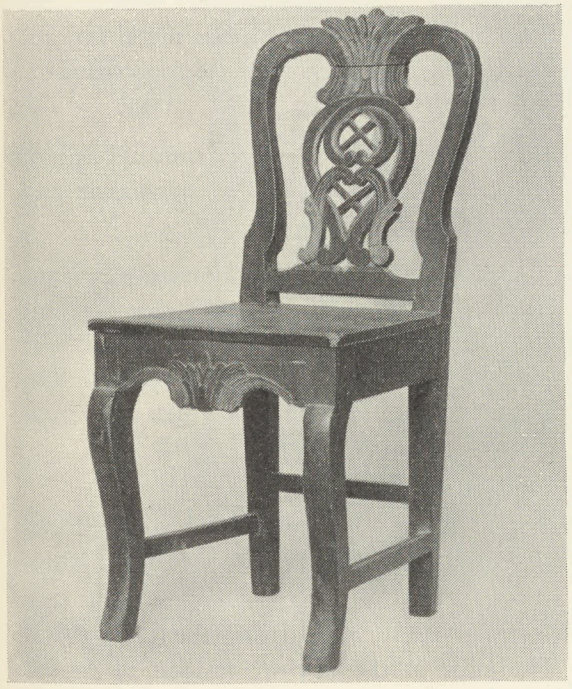

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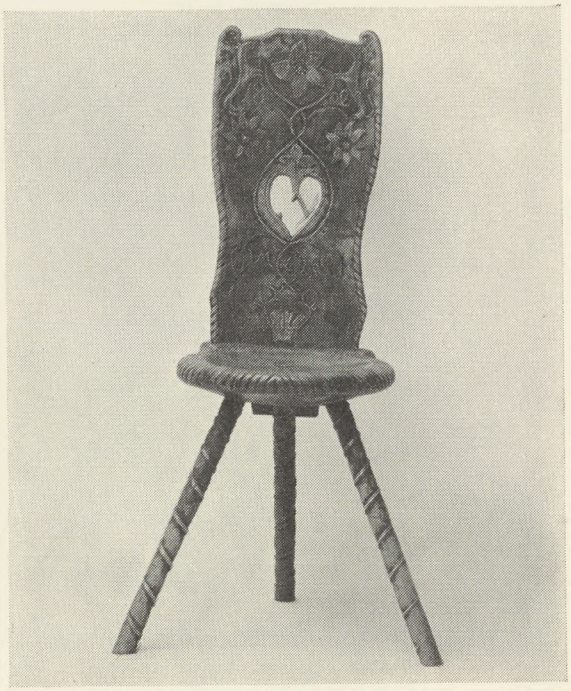

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142 **Distaff.** Wood. Sceptre-shaped. Carved so that the flax can be inserted. Surface painted and afterwards carved in pointed design. Dated 1850. — From the Parish of Tännäs, Härjedalen. No. 103,475. Nordiska Museet, Stockholm.

The exterior of the cottage indicated the economical and social standing of its owner. The well fitted logs, the mighty aspect of the erection, the carefully leaded window frames gave a more favourable impression than carved and painted ornament. In olden days when the smoke from the fires must escape through a hole in the roof or by way of the door, the rooms were generally dismal and sooty. On the occasion of church or family festivals the whole impression was changed. Richly colored weavings or painted hangings were either hung on the walls or spread over the seats and beds. The contrast in the home between »every-day» and the festive occasion was therefore exceedingly great.

The beds and seats in the old cottages were usually fixtures built close to the wall. Chairs began to be used during the 17th century. An exception was the »block-chair» (kubbstolen) made of an entire hollowed-out tree-trunk, which was employed in the forest-districts and undoubtedly reverts to prehistoric times. The cottage table was intended for the whole household. The most typical tables have either Gothic or Renaissance character. A closet or shed served as a depository for the clothing. Finer garments were usually kept in chests. The cupboards, as a rule, contained the more precious metal objects, linen and vessels of faience. On »everydays» one ate on platters of wood or pewter and with wooden spoons. The latter were often richly carved.

The huge cans were either hooped, turned or hollowed-out from a piece of wood. Unpainted cans have a simple decoration of branded ornament and carved points which disclose Gothic origin.

On festive occasions the inmates of the cottages wore richly adorned garments. These costumes varied, not only according to the province, but the different parishes had also their own particular dress. It was composed of articles which were adopted after the fashion of the times at various periods but, chosen as a rule with care to form a harmonious whole, in which tradition, dignity and a naive joy of beauty have found their fullest expression

143 **Key.** Of a house. Iron. Handle, wrought in the shape of an animal-head etc. Probably 16th century A. D. — From Mora, Dalarna. Zorn's Collections, Mora.

144 **Rail.** So-called crown-rail. In olden times these hung from the ceiling and were used to hang clothes upon. The ends of the rail are shaped as animal heads. Copy from original. — Made in the Parish of Lima, Dalarna. No. 159,810. Nordiska Museet, Stockholm.

153

145 **Table.** Unpainted wood. The under part carved in forms of Gothic style. Probably 18th century. — From the Parish of Stora Kopparberg, Dalarna. No. 155,277. Nordiska Museet, Stockholm.

146 **Chair.** Carved from the trunk of a tree. Unpainted wood. Type, probably of prehistoric origin. Has survived in northern parts of the country. — From the Parish of Lima, Dalarna. No. 209,037. Nordiska Museet, Stockholm.

147 **Chair.** An early medieval (Romantic) type. Has been used as a bridal chair. From the Parish of Delsbo. Hälsingland. No. 4,838. Nordiska Museet, Stockholm.

148 **Chair.** Of the type introduced during the Renaissance. Carved, with inscription and dated 1667. Flat carved work. Reddish-brown painting. — From the Parish of Ölmestad, Småland. No. 72,178. Nordiska Museet, Stockholm.

149 **Chair.** Modified Renaissance style. Painted decoration. Gray marbled, black ground with red and gray. — No. 199,780. Nordiska Museet, Stockholm.

150 **Chair.** Back richly carved in pierced ornament in Rococo style. Curved legs. Painting in red, green and blue. — From the Parish of Linsäll, Härjedalen. No. 106,327. Nordiska Museet, Stockholm.

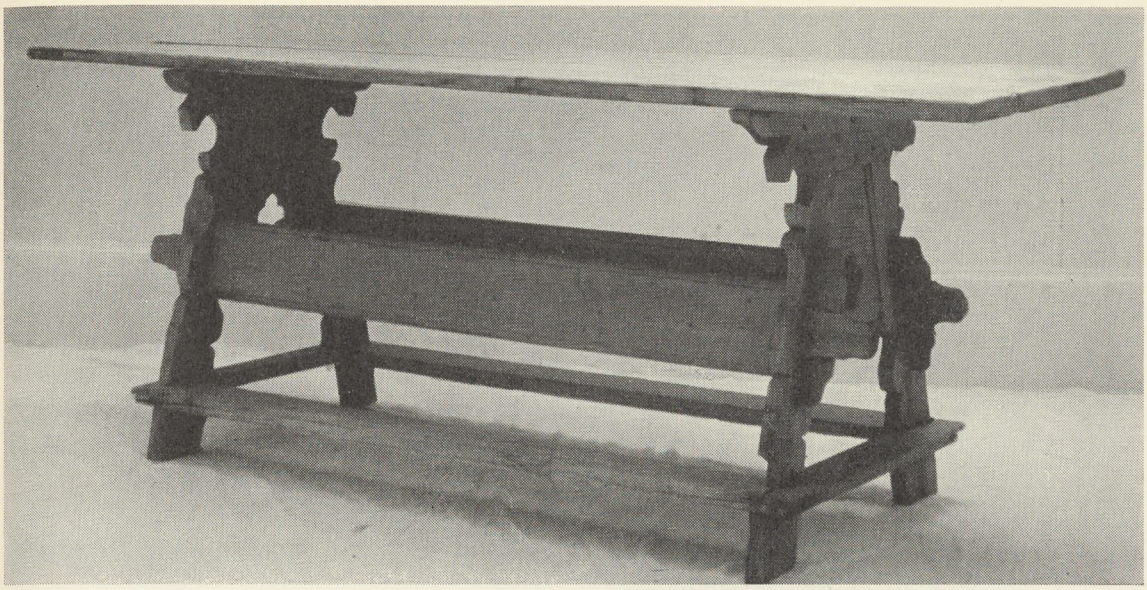
151 **Chair.** Three-legged with round seat, and carved in low relief. Foliated ornament and lions. Painted red. — From the Parish of Kyrkhult, Blekinge. No. 68,694. Nordiska Museet, Stockholm.

152 **Arm-chair.** Plaited straw seat. The back has chip-carving ornamentation and trellis-work. Dated 1821. South-Swedish type. — From the Parish of Ronneby, Blekinge. No. 119,630. Nordiska Museet, Stockholm.

153 **Cupboard.** Has panels and profiled mouldings. Painted in marbled dark blue tones. Panels decorated with floral designs on a yellowish gray bottom. Trellis-work in Rococo style. Painting dated 1775. — From the Parish of V. Färnebo, Västmanland. No. 97,631. Nordiska Museet, Stockholm.

154 **Cupboard.** In two sections. Painted flowers and landscapes in brown, bluish, gray and white on reddish brown ground. Painting dated 1779. — From Dalarna. Belongs to Leksand's Home Sloyd Association, Leksand.

155 **Cupboard.** In two sections. Painted flowers in reddish brown, white and gray on redish brown ground. Painting dated 1786. — From Dalarna. Belongs to Leksand's Home Sloyd Association, Leksand.



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156 **Cupboard.** For silver and finer things. Upper part curved. Painted ornament with floriated design in blue and white on red ground. Inscription with date 1797. From the Parish of Mora. Dalarna. No. 121,022. Nordiska Museet, Stockholm.

157 **Hanging cupboard.** Carved and painted decoration, angel-heads, flowers and geometrical figures. Colours: dark-green, red, yellow, white and black. — From the Parish of E. Herrestad, Skåne. No. 1,306. Kulturhistoriska Museet, Lund.

158 **Hanging shelf.** For knick-knacks. With curved supports and painted decoration in green, black and white. — From the Parish of Offerdal, Jämtland. No. 47,659. Nordiska Museet, Stockholm.

159 **Chest.** With incised ornament having direct relationship to the Viking Period. Copy after original in the Parish of Vättlösa, Västergötland. No. 185,002. Nordiska Museet, Stockholm.

160 **Chest.** Unpainted wood. Rounded lid. Richly formed fittings in flat wrought-iron. From the Parish of Råneå, Norrbotten. No. 135,722. Nordiska Museet, Stockholm.

161 **Chest.** Flat lid and turned ball-feet. Decorated with ornamental iron and inscription. Dated 1802 within a floral wreath. Colours: Yellowish-brown ground with greenish blue, red, yellow and gray ornament. — From the Parish of Köpinge, Öland. No. 127,623. Nordiska Museet, Stockholm.

162 **Chest.** Wood with iron fittings and incised band-ornament. Dated 1648. — From unknown place, probably Dalarna. No. 200,017. Nordiska Museet, Stockholm.

163 **Chest.** Decorated with geometrical chip-carving. Panel monogram 1718. Painting in red and dark-green. — From the Parish of Sandsjö, Småland. No. 178,048. Nordiska Museet, Stockholm.

164 **Chest.** Used as bridal-coffer. A gift from the suitor to his beloved. Slightly arched lid and turned feet. Ornament in flat-carving. Animal figures, plaited scrolls and date, 1775. Engraved brass fittings. Painting in blue, red and black on white ground. From the Parish of Burseryd, Småland. No. 59,689. Nordiska Museet, Stockholm.

165 **Bridal-coffer.** With sloping lid and drawer. Foliated ornament in red, yellow and blue on grayish-green ground. Dated 1798. From the Parish of Vingåker, Södermanland. No. 68,783. Nordiska Museet, Stockholm.

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164

166 **Chest.** Rounded lid. Tin-plated iron fittings. Geometrical chip-carving ornament, conventionalized floriations which revert to late medieval forms. No. 155,777. Nordiska Museet, Stockholm.

167 **Bridal-coffer.** With sloping lid. Decorated with carved star. Floral design painted in red, white, dark-green and dark-blue on grayish-green. Dated 1819. From the Parish of Vingåker, Södermanland. No. 426. Nordiska Museet, Stockholm.

168 **Bridal-coffer.** With sloping lid. Decorated with a carved pattern in interlaced ornament. Flowers in classical style. Painting in yellow and green on red ground. — From Haparanda. No. 145,953. Nordiska Museet, Stockholm.

169 **Box.** Cylindrical chip-box with combination lock. Conventional floriated ornament incised upon the polished surface. The ornament is of very ancient character. Dated 1776. — From the Parish of Eda, Värmland. No. 59,330. Nordiska Museet, Stockholm.

170 **Box.** Chip. Decorated with scrolls and flowers in red, green, yellow and blue on white ground. Dated 1780. — From the Parish of Loshult, Skåne. No. 171,903. Nordiska Museet, Stockholm.

171 **Box.** Wood. With sliding lid. For shaving tackle. Geometrical chip-carving. Dated 1787. — From Hjo, Västergötland. No. 140,231. Nordiska Museet, Stockholm.

172 **Box.** Bent chip, with clasp. Geometrical chip-carving. Pattern of partly Gothic character. — From Skåne. No. 140,217. Nordiska Museet, Stockholm.

173 **Spoon box.** Richly carved wood with animal and foliated ornament. Red and green on a yellowish-green ground. — From the Parish of Offerdal, Jämtland. No. 46,626. Nordiska Museet, Stockholm.

174 **Spoon box.** Carved ornament. Geometrical pattern and very conventionalized foliated motive. White and black on red ground. — From Jämtland. No. 47,465. Nordiska Museet, Stockholm.

175 **Box.** For spoons or salt. Carved ornament with animal and floral forms. Painted white, red and black on a green ground. — From the Parish of Offerdal, Jämtland. No. 47,367. Nordiska Museet, Stockholm.

176 **Basket.** Made of plaited birch-roots. Pierced edges. Used for conveying food to parties. — From the Parish of Lekvattnet, Värmland. No. 87,766. Nordiska Museet, Stockholm.

170

177

177 **Drinking vessel.** So-called »bolla» (bowl), turned, in wood with shaped handle. Furrows and scroll etc. form the decoration. Painted in black on wood colour. Dated 1754. — From Östergötland. No. 144,237. Nordiska Museet, Stockholm.

178 **Drinking vessel.** »Beer-goose». Bird-shaped. Carved in wood and painted in gray, black, yellow and red. — From the Parish of Ragunda, Jämtland. No. 179,188. Nordiska Museet, Stockholm.

179 **Drinking vessel.** Hooped stoop, the so-called »kåsa». Carved in mazer birch. Handle in animal form. The shape of the vessel and its ornament revert to the decoration of contemporary silver. Dated 1671. — From the Parish of Orsa, Dalarna. No. 14,436. Nordiska Museet, Stockholm.

180 **Hooped stoop.** Hooped drinking-vessel. Handle with animal-head. Branded ornament. — From the Parish of Ore, Dalarna. No. 53,005. Nordiska Museet, Stockholm.

181 **Hooped stoop.** Drinking vessel. Animal-head forms handle. Branded ornament. — From the Parish of Mora, Dalarna. No. 12,817. Nordiska Museet, Stockholm.

182 **Ale-can.** With double bottom and spout. Hooped. Rim shaped in Gothic tradition. Branded ornament. — From the Parish of Mora, Dalarna. No. 12,880. Nordiska Museet, Stockholm.

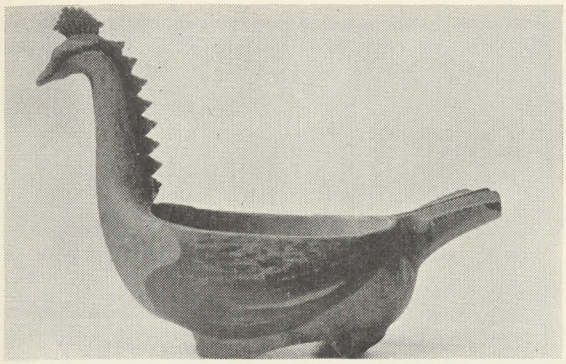
183 **Can.** »Doublebottomed» and with carved spout. Shaped rim, branded ornament. Dated 1829. — From Dalarna. Zorn's Collections, Mora.

184 **Ale-can.** Lid with bolt. Painted ornament in blue, white and red on red ground. Dated 1856. — From the Parish of Bjurås, Dalarna. No. 96,020. Nordiska Museet, Stockholm.

185 **Can.** Wood with double-bottom and spout. Rim in Gothic lace design. Branded and incised ornament. — From Dalarna. Zorn's Collections, Mora.

186 **Porridge-keg.** Used by neighbouring women to convey porridge to a confined women. Hooped. Wood. Branded ornament. Dated 1716. — From the Parish of Konga, Småland. No. 105,899. Nordiska Museet, Stockholm.

187 **Wooden spoon.** Ornamented handle. Gothic tradition. — From the Parish of Urshult, Småland. No. 63,249 b. Nordiska Museet, Stockholm.



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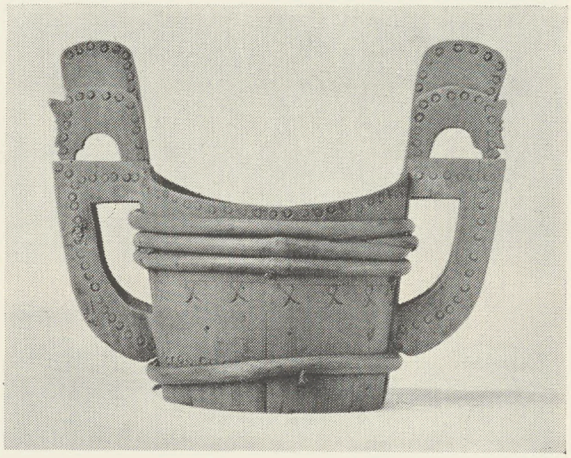

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188 **Wooden spoon.** Richly ornamented. Viking plait-work combined with Baroque floral designs and figures. Dated 1754. — From the Parish of Rådmansö, Uppland. No. 170,893. Nordiska Museet, Stockholm.

189 **Wooden spoon.** Flat handle. Richly ornamented with pierced design. — From the Parish of Valbo, Gästrikland. No. 58,160 a. Nordiska Museet, Stockholm.

190 **Wooden spoon.** Profuse ornament. The handle incised with floral design throughout in pierced form. Norwegian influence. — From the Parish of Storsjö, Härjedalen. No. 10,633. Nordiska Museet, Stockholm.

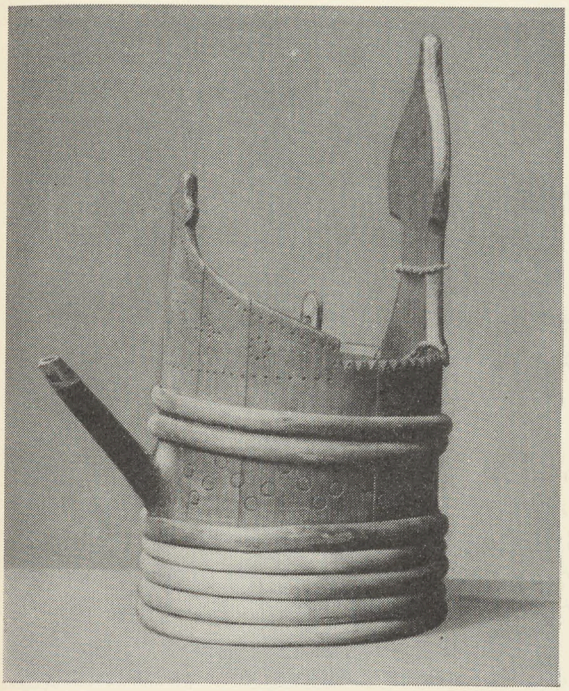
Since times long past the Swedish peasantry have adorned their cottages on festive occasions not only with weavings but also with painted decorations. Between-times these paintings were stored in cupboards and chests. The custom of adorning rooms with painted hangings existed among the higher classes in the 16th century. Some few peasant-paintings from the 17th century still exist. Most of those in preservation, however, originate from the 18th and 19th centuries. Two distinctly different schools are to be observed, the South Swedish School including Småland and Halland, and the Dalarna School.

The work of the South-Swedish School has got its character from the high gabled walls of the Halland and Småland cottages. They are comprised partly of triangular pieces and partly of narrower horizontal borders. In the following is a brief discription of certain local schools. The Kinnevald school in Småland with its small pictures of The Three Holy Kings, and its exotic animals, still supports the medieval traditions. Its typical color schemes are chilly and often choice in their combinations. The Sunnerbo school reproduces its biblical events in rythmically recurring scenes. Its colors are rich in robust contrasting tones: brown, blue, black and white. The Halland painters primitively fill up the surface of the picture with figures, framework and mechanically repeated spots. In the work of these schools one can meet both with sublime monumental effects and funny little human details.

191 **The Three Men in the burning fiery Furnace** and **The Marriage at Cana.** Painted wall-hanging 1787, by Nils Svensson. In the possession of Halland's Museum, Halmstad. No. 8313.

192 **The Three Wise Men, The Wise and Foolish Virgins, Jesus' entry into Jerusalem, Jesus among the Doctors in the Temple.** Painted wall-hangings by peasant master from Odensjö, Småland. Halland's Museum, Halmstad. No. 12,940.

193 **The Parable of the prodigal Son.** Painted wall-hanging by Per Svensson, the peasant master. Halland's Museum, Halmstad. No. 5,859.



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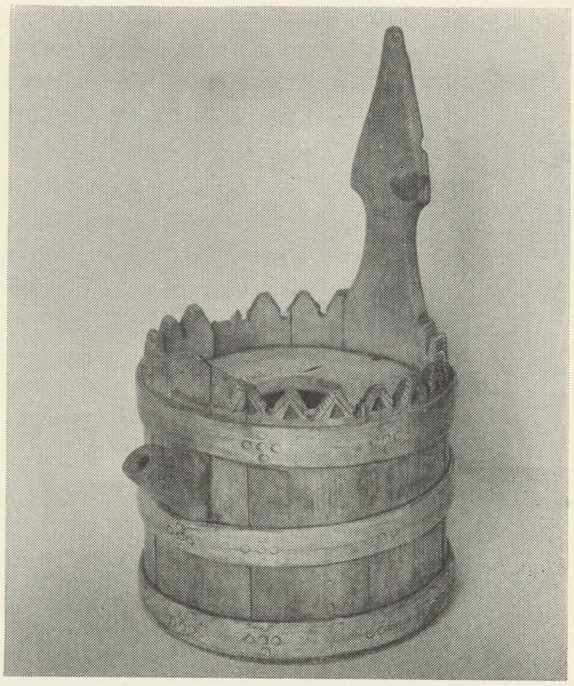

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194 **The Marriage at Cana** and **The Three Wise Men worshipping the Child Jesus.** Painted wall-hanging from 1842 by the peasant master, Anders Pålsson. Private ownership, Halmstad.

195 **The Three Holy Kings** and **The foolish Virgins.** Painted wall-hanging by Anders Bengtsson, Norra Bokeberg. Halland's Museum, Halmstad. No. 4,079.

196 **»God so loved the world, that He gave His only begotten son etc.»** Wall-hanging painted 1791 by the peasant master Clement Håkansson Ekeberg, Småland. Kulturhistoriska Museet, Lund.

The Dalarna School is characteristic for its individualism and for its humoristical epic portrayal. The rustic artists often signed their work; some of them have been traced by research and are found to be peasants who have pursued their paintings as a subsidiary occupation. In some cases they received orders from afar. Their subjects comprice biblical scenes, historical pictures of the times and portrayals of the daily life about them. Biblical figures are arrayed in modern clothing. The prophets are dressed as contemporary priests, the Queen of Sheba as the Czarina Katarina II of Russia, and Labourers in the Vineyard as rustics from Dalarna. Such an arrangement was partly made with humoristic intent, still more was the desire to make the Bible incidents intelligible for contemporaries. This decorative style is generally executed with an extraordinarily positive hand. Fantastical plants daringly simplified, and architecture, alternate with figures in the rythmical distribution of the surface. The colors are clear and defined on white ground. Present day researchers have found the most heterogenous prototypes from which these compositions originate; they include anything from Bible pictures of the 16th century to fashion books from the beginning of the 19th century. The prototypes, however, served only as a point of departure. The rustic artist's imagination has quite taken the initiative and created pictures which in originality, humour and decorative beauty occupy a unique position in contemporary art. They act unconsciously as a formula for the creation of Swedish art thus: they have taken support from foreign prototypes, gone further, sought national and greatly simplified expression for the personal imagination.

197 **The City of Jerusalem and the Hall of Justice where Jesus was doomed to death by Pilate.** Wall-hanging, 1812, painted by the peasant master A. E. S., Leksand, Dalarna. Belongs to Leksand's Home Sloyd Association, Leksand.

198 **Parable of the Labourers in the Vineyard.** Wall-hanging, 1824, painted by the peasant master Olof Olsson, Rättvik. Zorn's Collections, Mora.

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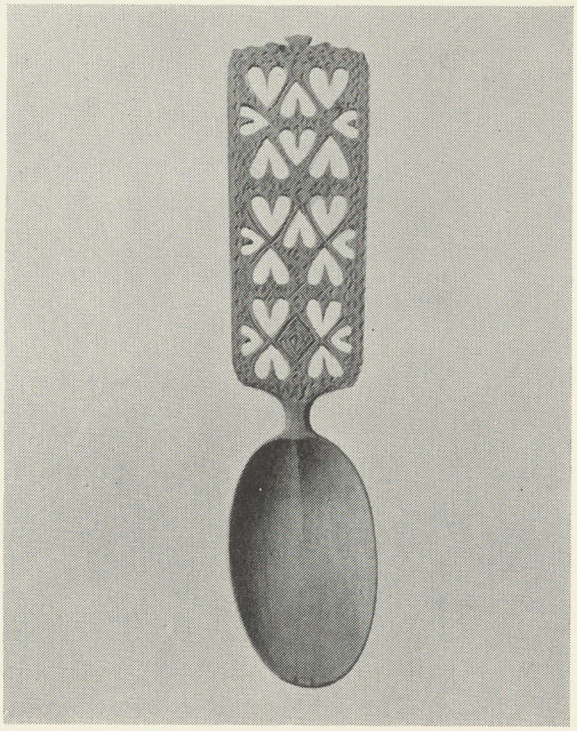

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199 **The Parable of the Labourers in the Vineyard.** Wall-hanging, 1837, painted by the peasant Master E. J. S. — Zorn's Collections, Mora.

200 **The Transfiguration.** Wall-painting, 1840, by the peasant master E. J. S. — Zorn's Collections, Mora.

201 **Jesus' Entry into Jerusalem.** Wall-hanging, 1843, from the same cottage as n:r 202 and painted by the master D. A. S. — Zorn's Collections, Mora.

202 **Parable of the Labourers in the Vineyard.** Wall-painting, 1845, by the peasant master D. A. S. — Zorn's Collections, Mora.

203 **The Crowning of King Solomon.** Wall-painting, 1848, by unknown peasant master, Mora, Dalarna. Zorn's Collections, Mora.

204 **The Mill of Youth.** Wall-painting, 1846, by the peasant master P. P. S. Dalarna. Belongs to Leksand's Home Slojd Association, Leksand.

205 **The Prophet Jonas preaching at Nineveh.** Wall-hanging, 1847, by a peasant master from Dalarna. — Zorn's Collections, Mora.

206 **The Three Wise Men from the East.** Wall-painting, executed 1849, by a peasant master from Dalarna. — Zorn's Collections, Mora.

207 **Memorial tablet of a wedding.** Painted 1849 in Leksand, Dalarna. Belongs to Leksand's Home Slojd Association, Leksand.

208 **»Ye men of Galilee, why stand ye gazing up into heaven?» The Acts of the Apostles, Chap. I.** Wall-hanging, 1855, painted by unknown master. Dalarna. Zorn's Collections, Mora.

209 **A marriage procession in Mora, 1855** Wall-painting by the peasant master E. H. — Zorn's Collections, Mora.

210 **Candlestick.** Wrought-iron. — From the Parish of Nås, Dalarna. No. 48,329. Nordiska Museet, Stockholm.

211 **Cross for a grave.** For J. B. S., Strand, 1780. Wrought-iron. — From the Parish of Tössemark, Dalarna. No. 71,437. Nordiska Museet, Stockholm.

212 **Cross for a grave.** For a family grave. Wrought-iron. 18th century. — From the Parish of Ny, Värmland. No. 85,201. Nordiska Museet, Stockholm.

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213 **Women's head-dress.** (Eight.) Of linen. Edged in front with white lace. — From 1750—1850. All from Dalarna. — Zorn's Collections, Mora.

The textile techniques which may be considered as the most characteristic of Swedish peasant art-weavings are as follows (according to v. Waltersdorff: »Swedish Textiles»): —

»Dukagång» (Flushing). The ground web may consist entirely of two-heddled ordinary linen or flaxen warp rep, or entirely of two-heddled wool or of a linen warp and wool weft, in warp rep. When the ground weaving is commenced, certain warp threads across the whole width of the web are picked up in front of the reed batten by means of a flat pointed stick. The stick is then raised on edge in the resulting shed, a broad shed rod is entered behind the heddle shafts of the ground web, the shed rod is, in its turn, raised on edge to guide the introduction of pattern threads. This technique has been used mostly in the south of Sweden. Flushing weavings are at times, of considerable dimensions. The most typical motives are horses, houses and people and they are executed in dark-blue wool on a white linen ground.

»Krabbasnår» (Diagonal flushing). Warp of linen or wool, pattern yarn of wool or flax. The web is turned face downwards. Most of the pattern yarn is on the face of the weaving and, in the south of Sweden, is thick and close, while in the north it is comparatively thinly laid.

»Röllakan» (Low warp tapestry). The many colored weft is plucked in quite by hand so that the linen warp is entirely covered. The slits caused by the exchange of weft colors are double-locked on the reverse. The reverse faces the weaver during the progress of his work. This somewhat primitive style of weaving has especially been adopted in the south of Sweden.

»Dubbelvävnad» (Double-weaving), an ancient technique known in Sweden since the beginning of the Middle Ages. It consists of two distinct webs which are woven at the some time one above the other, and are joined together wherever the weaver determines to alter their relative positions.

»Flamskvävnad» (High warp tapestry). The technique is closely akin to real tapestry weaving. The colored weft threads are plucked in between the warp threads by means of pegs to form figures i flowers and other designs. This method was introduced into Sweden by king Gustav Vasa's Flemish weavers. The Skanian Flemish weavings are renowned for their original pattern and sumptuous colors.

»Rya» (Pile knot weaving). The knotting in this technique directly resembles that of the Smyrna carpet. The rya was originally used as a bed-cover with the pile downwards. Later on, it served only as an adornment for the bed. The rya is considered to be the finest production of the Nordic textile art. Older

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examples are executed in undyed wool, and in exceedingly simple patterns. As time wore on, gorgeously colored yarns were employed in the making of the more artistic rya, with sumptuous designs, inspired by brocades and embroideries, or copied from pattern-books.

214 **Wall-hanging.** A representation of the Holy Baptism. Haute-lisse. The Figure of Christ surrounded by seven persons, with God the Father and the Holy Spirit, hovering above. Flowers on the ground and scrolls at the top. Colours: green in various shades, yellow, beige, dark-red, blue and black. — Zorn's Collections, Mora.

215 **Linen cloth.** »Dukagång». Dated 1822. Pattern: border with eagles, birds, hearts, deer, horsemen, houses, lions and ships. Colours: dark-blue, red and green wool on white linen ground. — From Lövestad, Färs Hundred, Skåne. No. 24,614. Kulturhistoriska Museet, Lund.

216 **Linen cloth.** Cloth with which to adorn the cottage on festive occasions. »Dukagång». Animals, ships and geometrical designs. Dark-blue, red, gray wool on white linen ground. From Skåne. — Zorn's Collections, Mora.

217 **Linen cloth.** »Dukagång». Horsemen facing each other. Geometrical borders. Dark-blue wool on white ground. From Skåne. — Zorn's Collections, Mora.

218 **Linen cloth.** »Dukagång». Deer in geometrical scrolls. Dark-blue wool on white ground. From Skåne. — Zorn's Collections, Mora.

219 **Linen cloth.** »Dukagång». Pattern: vertical borders, horsemen, houses, people, geometrical design. Dark-blue wool on a white ground. From Skåne. — Zorn's Collections, Mora.

220 **Cloth.** »Röllakan». Geometrical animal forms. Dated 1781. Colors: yellow, dark blue, dark and light red, green and white. From Skåne. — Belongs to Zorn's Collections, Mora.

221 **Part of a bed-curtain.** »Rosengång». From 1780. Colors: yellow, yellowish-brown, gray, black. From Mora, Dalarna. — Zorn's Collections, Mora.

222 **Part of a bed-curtain.** »Munkabälte». Colors: red, yellow and brown on white linen ground. From Mora. — Zorn's Collections, Mora.

223 **Part of a bed-curtain.** »Rosengång». Colors: red, light-green, blue and yellow. Belongs to Leksand's Home Slojd Association.

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224 **Part of a curtain.** »Rosengång». Colors: red, yellow, beige, white and mauve. — Zorn's Collections, Mora.

225 **Cover.** »Rosengång». Colors: gray ground, beige, yellowish rose, two shades of blue. About 1720. From Sollerö. — Zorn's Collections, Mora.

226 **Cover** (»Krippvessel»). To wrap round children. »Rosengång». Colors, red, green, yellow, dark-blue, white. Dated 1827. From Dalarna. — Zorn's Collections, Mora.

227 **Lining for a fell.** »Rosengång». Geometrical design. Colors: grayish-black ground with blue, rose, silver-gray, green and violet. — From the Parish of Boteå, Ångermanland. No. 148,420. Nordiska Museet, Stockholm.

228 **Cover.** »Rosengång». Colors: pink, green, black, white yellow. Belongs to Leksand's Home Sloyjd Association.

229 **Cover.** »Rosengång. Colors: red, green, yellow, blue violet, white and black. Belongs to Leksand's Home Sloyjd Association.

230 **Cover.** »Rosengång». Colors: dark-blue, green, red, white. — Zorn's Collections, Mora.

231 **Cover.** »Röllakan». Geometrical pattern and animal figures, dated 1759. Colors: yellow, blue and red, two shades, green and white as the foregoing with diversity of shade. — From Stora Sandby, Skåne. No. 16,727. Kulturhistoriska Museet, Lund.

232 **Cover.** »Röllakan». Pattern: roses and goblets. Border with wedges and geometrical flowers. Colors: blue, yellow, grayish-yellow, red in two shades, green. From Blekinge. No. 394—14. Röhsska Konstslöjdsmuseet, Gothenburg.

233 **Cover.** »Röllakan». From 1837. Pattern: upright human figures, horsemen, houses, flowers etc. Colors: red, green, yellow, dark-blue, medium blue, white. — From Skåne. No. 235—10. Röhsska Konstslöjdsmuseet. Gothenburg.

234 **Cover.** Pile-weaving (rya). Border with geometrical design. Colours: black ground, blue and bluish green, red, yellow in various shades. — From Sollerön, Dalarna. — Zorn's Collections, Mora.

235 **Cover.** Pile-weaving (rya). From 1813. Pattern with geometrical crabs. Floral border. Colors: gray ground with dark blue, yellow, red, grayish-brown. — From Bohuslän. Röhsska Konstslöjdsmuseet. No. 483—12. Gothenburg.

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236 **Cover.** Pile-weaing (rya). Pattern: geometrical flowers. Colors: yellow, green, blue, dark brown. — From Bohuslän. No. 139—17. Röhsska Konstslöjdsmuseet Gothenburg.

237 **Cover.** Pile-weaving (rya). Wedge-pattern. Colors: cream-yellow, pale green and grayish-brown. From Småland. No. 407—14. Rösska Konstslöjdsmuseet, Gothenburg.

238 **Cover.** Double-weaving. From 1773. Pattern: flowers, animal figures, and horsemen enclosed within borders. Colors: red and gray. — From Bohuslän. No. 401—12. Röhsska Konstslöjdsmuseet, Gothenburg.

239 **Cover.** Double-weaving. From 1854. Pattern: flower-vases and birds. Border with geometrical design and wreaths. Colors: green and gray. From Bohuslän. No. 490—12. Röhsska Konstslöjdsmuseet. Gothenburg.

240 **Cover.** From 1825. Embroidery. Flowers, birds, human figures, points. Colors: dark- blue, yellow and red on red ground. Gärd or Albo Hundred, Skåne. No. 21,025. Kulturhistoriska Museet, Lund.

241 **Cover.** »Opphämta». Chequer-pattern. Border in rose and moss green. Four blue cheques in a quadrilateral central field. — Zorn's Collections, Mora.

242 **Cushion.** »Röllakan». From 1784. Pattern: human figures, deer in octagons, rows of birds, roses etc. Colors: dark-blue, light-blue, cochineal red, madder-red, green, yellow and gray. — From Skytt Hundred, Skåne. No. 541—29. Röhsska Konstslöjdsmuseet, Gothenburg.

243 **Cushion.** »Röllakan». From 1785. Pattern: centre field with trees and stars; outside, birds and border. Colors: dark-blue, brick-red, yellow, green, gray. — From Skåne. No. 21—19. Röhsska Konstslöjdsmusset, Gothenburg.

244 **Chair cushion.** »Röllakan». Geometrical pattern. Colors: Two shades of red, yellow, white and blue. — From the Parish of Rödeby, Blekinge. No. L 20,270. Nordiska Museet, Stockholm.

245 **Cushion for seat.** Flemish weaving. Floral design. Colors: black ground, yellow, green, bluish-green, red in three shades, medium blue and white. — From Blekinge. No. 1681—16. Röhsska Konstslöjdsmuseet, Gothenburg.

246 **Cushion.** »Röllakan». Geometrical birds, lions, hearts, flowers etc. Colors: red, green, yellow, blue, white. — From Skåne. No. 96—13. Röhsska Konstslöjdsmuseet, Gothenburg.

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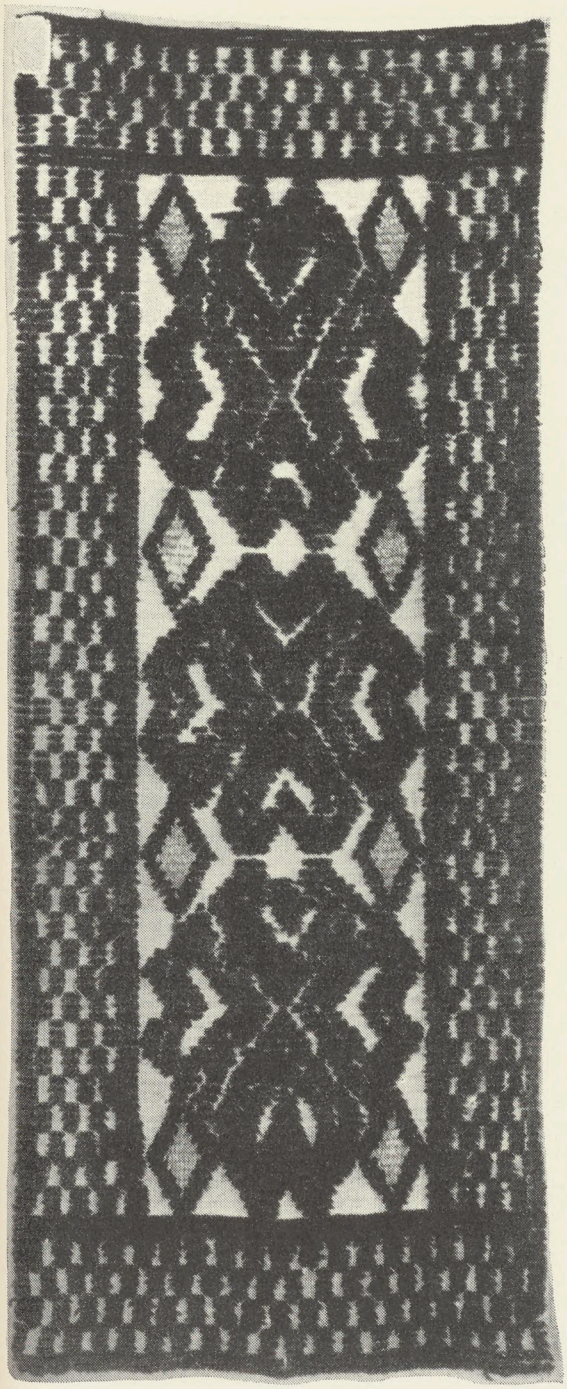

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247 **Cushion.** »Röllakan». Pattern: cocks enclosed within octagons, hearts, goblets. Colors: green ground, red, dark-blue, yellow, white. No. 520—13. Röhsska Konstslöjdsmuseet, Gothenburg.

248 **Cushion.** »Röllakan» with details in application. Pattern: in centre field deer, roses etc. Border of wedges. Colors: blue ground, red, green, yellow and white. No. 11—10. Röhsska Konstslöjdsmuseet, Gothenburg.

249 **Cushion.** »Röllakan». Pattern: human figures, eagles, crosses geometrically enclosed, between which deer and birds. Border of birds. Colors: black ground, red, blue in two shades, yellow, green, white. — From Skåne. No. 767—15. Röhsska Konstslöjdsmuseet, Gothenburg.

250 **Cushion.** Half-pile weaving or so-called half »flossa». Black and red pattern on red ground. From Skytt Hundred, Skåne. No. 1,131. — Kulturhistoriska Museet, Lund.

251 **Cushion.** Half-pile weaving. Pattern in »flossa» technique. Flowers, human beings, geometrical border and date 1779. Colors: black ground with blue, yellow, red, green and white. From Skytt Hundred, Skåne. No. 18,547. Kulturhistoriska Museet, Lund.

252 **Cushion for seat.** »Krabbasnår». Border in geometrical design and trees. Colors: cream ground, two blue shades, red, green, yellow. From Skåne. — Zorn's Collections, Mora.

253 **Cushion.** Embroidery. Pattern: two female figures beneath a crowned and floral arch design. Lions enwreathed, and flowers. Border: flowers and birds also figures riding on horseback and cocks, hunting deer. Colors: red, green, yellow, blue, gray on black ground. From the Parish of Klagstorp, Skåne. — No. 30,954. Kulturhistoriska Museet, Lund.

254 **Cushion.** Embroidery. Pattern: Medallions, deer, flowers, birds. Colors: yellow, blue, green, red on red ground. From Bara Hundred, Skåne. — No. 6,596. Kulturhistoriska Museet, Lund.

255 **Carriage-cushion.** »Röllakan». Geometrical design. Colors: green, red in two shades, dark-blue, light-blue, yellow and white. — Zorn's Collections, Mora.

256 **Carriage-cushion.** »Röllakan». Geometrical pattern with animals and human figures. Colors: dark-blue, yellow, red in two shades, green, white. — Zorn's Collections, Mora.

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257 **Carriage-cushion.** Flemish-weaving. On either side of a flower-vase, flowers, human figures and birds. Colors: on a dark ground, light and dark-blue, light- and dark-red, gray-green and yellow. From Skåne. — Zorn's Collections, Mora.

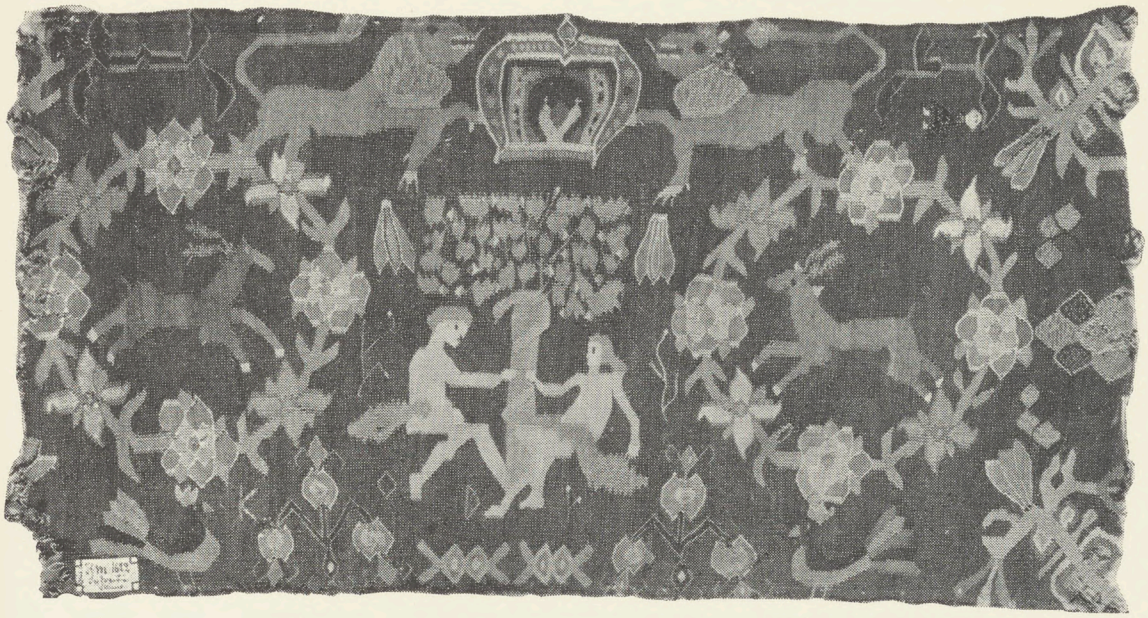
258 **Carriage-cushion.** Flemish weaving. Pattern: Story of Adam and Eve. Trees, animal-figures, flowers. Colors: black ground, red in two shades, green, blue-green, dark-blue, yellow and white. From Bara Hundred, Skåne. — No. 11,054. Kulturhistoriska Museet, Lund.

259 **Carriage-cushion.** Flemish weaving. Pattern: Adam and Eve under the tree. Above them, a crown held by a lion. On either side figures of deer enwreathed. Colors: green ground, purple-red, yellow, blue. From south-west Skåne. — No. 1,622. Kulturistoriska Museet, Lund.

260 **Carriage-cushion.** Flemish weaving. Pattern: enwreathed lions, flowers and churches. Colors: black ground, red in two shades, green, yellow, blue in two shades and white. From Skåne. — Zorn's Collections, Mora.

261 **Carriage-cushion.** Enwreathed lions and flowers. Colors: black ground, red in two shades, green, yellow, blue in two shades, white. From Skåne — Zorn's Collections, Mora.

262 **Fell.** Sheep-skin, white and black. Tassels of white skin at the corners. — From the Parish of Malung, Dalarna. No. 152,538. Nordiska Museet, Stockholm.



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Swedish Painting
1650—1900

At the transition to more modern times the population of Sweden amounted to half a million, a surprisingly low figure considering what was accomplished by the nation during the immediate, successive years.

In 1521 Gustav Vasa came into power. During his long reign the foundation of the national, democratic State of Sweden was laid. From the very beginning he broke with Catholicism, introduced Protestantism as the one professed religion and appropriated the riches of the Church to purposes of the State. Art became no longer primarily the servant of the Church but was subject to the patronage of the Royal power and the mundane world. As Gustav Vasa was mainly occupied in political and economical pursuits it was towards the end of his reign that he came into a more lively contact with the Renaissance art which flourished at the Continental Courts. He then summoned several Flemish sculptors and painters to decorate his new palaces and paint portraits of himself and his family. His sons and successors, Eric XIV and Johan III were fond of splendor and these princes maintained a versatile production of art round about the country. From the Royal Family, interest in the Renaissance gradually spread itself to the aristocracy. Although the leading artists were foreigners, there developed in the new styles a national character distinguished by elegant moderation and a certain chilly clarity. These characteristics appeared with almost schematic distinctness when the Renaissance styles were rendered in the language of national art. Thanks to his daring politics and victories, Gustav II Adolf (Gustav Vasa's grandson) raised Sweden to the position of a great European power. The warlike exertions which engrossed the nation did not immediately tend to further the prosperity of art. Queen Kristina, the daughter of Gustav Adolf, enjoyed the fruits of the Thirty Years' War. She had immense art collections at her disposition and called excellent architects, sculptors and painters to her Court. After the Queen's abdication, the collections were taken abroad, and the more eminent of her artists left Sweden. However, owing to the enormous wealth which the higher classes had collected during the war, the growing taste for artistic luxury developed within the country as never before. Round about, on the estates of the nobility, palatial houses were erected. Architects versed in the Italian and French Renaissance styles executed the

designs. The most known of these was Nikodemus Tessin, the Elder. In harmony with the tradition of Swedish dwellings and with Swedish nature a monumental architecture was created of a peculiar and pronounced national kind. The baroque taste of the times demanded richly adorned interiors with series of portraits and pompous allegories. As the country had insufficient artists of its own to meet the demands, immigrant foreigners found an extensive field. The most eminent painter amongst these soon became David Klöcker from Hamburg who, during the half century he worked in Sweden, made a brilliant career, was created a nobleman with the name Ehrenstrahl and formed such an intensely active school that he has been called »The father of Swedish painting».

EHRENSTRAHL, DAVID KLÖCKER, born in Hamburg 1628 came to Sweden 1651 and died there 1698. He first studied painting on realistic lines with Jurian Jacobsz in Amsterdam. His earlier portraits as well as his animal paintings are of a simple, straightforward character. During later studies in Rome, Ehrenstrahl adopted the sumptuous and allegorical style of the Baroque. The innumerable decorations and portraits which he executed on his return to Sweden were charming and fascinating in people's eyes by reason of their emphatic expression and decorative richness. The heroic touch with which he so inspiringly endowed his models could, nevertheless, at times, approach the reality with which he depicted the strong personalities of the epoch.

263 Portrait, signed 1666, of the **Countess Beata de la Gardie,** born 1612 died 1680, a famous noblewoman, married firstly to Senator and Field-Marshal Lennart Torstensson, one of the great generals in the Thirty Years War, secondly to the prominent Chancellor and statesman Count Per Brahe, the Younger. Oil painting. Belongs to the Gripsholm Portrait Gallery (214).

The year before Ehrenstrahls' death memorable events had occurred in Swedish history. The wise and economical King, Karl XI, had died and his very young son Karl XII reigned in his stead. Some days after the king's demise, the Stockholm Palace, a building with medieval tradition was burnt to the ground. Almost immediately the erection of a new royal residence in classical Italian palace-style was set going (designed by Nikodemus Tessin the Younger) at the same place. However, Karl XII's adventurous war enterprises created such an economical situation in Sweden that the building of the new castle had to be discontinued for a quarter of a century. The country was unable to maintain other artists than a few portrait painters. The host of sculptors and painters which had been summoned from abroad or who had grown up under the tutelage of Ehrenstrahl or other masters were obliged to emigrate to more fortunately situated places in Europe. The official representative of art during this poverty stricken period in Sweden was David von Krafft, Court painter to Karl XII.

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VON KRAFFT, DAVID, born in Hamburg 1655 was Ehrenstrahl's nephew. He was summoned to Sweden by his uncle who imparted to his pupil his own grandiose mannerisms. With the pecuniary assistance of the Royal Family he continued his studies on the Continent, in Italy and France especially. There he acquired the later Baroque style of portraiture then modern. This austere conventionalized realism with its sober color scheme was eminently suited to the portrayal of persons of those grave times. Von Krafft may specially be called the portrait painter of Karl XII and his men »the Carolines».

264 Portrait of **GENERAL KARL GUSTAV ARMFELT.** Oil-painting. Belongs to the suite of portraits of Karl XII's generals at Drottningholm. — Armfelt was one of the King's most gallant officers. His name is coupled with one of the most tragic episodes during the whole war. After Karl XII's demise he was compelled to bring back his army in mid-winter, over the Norwegian alps but, overtaken by snowstorms he was obliged to witness how the greater part of his forces lost their way and froze to death in the wastes.

DESMARÉES, GEORG, born 1697 in Österby, Sweden, died 1776 in Munich. His earliest artistic training was obtained in Stockholm at the School of Martin Meytens, the Elder, an immigrant Dutchman who gained repute for his realistic portraits. In 1724 Desmarées continued his studies abroad. Under the influence of Italian and German painting he created an elegant style, rich in color and quite in accordance with current taste. The remainder of his life Desmarées spent as portrait painter to the south German Princely Courts and is accounted nowadays one of the foremost names among German 18th century painters. Before leaving Sweden, however, he had executed a number of portraits which are highly appreciated for their straight forward realism and simple elegance.

265 **Mrs Appelbom,** widow of one of Karl XII's admirals. Oil-painting. National Museum, Stockholm. In the possession of Riddarhuset (»House of the Nobles»).

After Karl XII's death, Sweden conclusively lost its position as a great power. The economical recovery after the violent wars craved twenty years of cautious politics. It is significant of the situation that the construction of the Stockholm Palace was not resumed before 1727. The completion of this beautifully decorated building occupied another quarter of a century. The work which was carried out under the direction of the architect Tessin, and after his demise, by Karl Hårleman, was of central importance to the whole production of art within the country. The French artists and craftsmen who carried out the architects' plans were equipped with the best schooling in Rococo, which was the leading decorative style of that day. For half a century onwards this trend predominated the development which, following on the economical recovery,

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thrived in the various domains of the arts and handicrafts; i.e. portrait painting, interior decoration, faience and the manufacture of porcelain and textiles. Transformed to the traditions of national taste, the Swedish Rococo was simpler and more robust than its French prototype, but its expressions evinced an elegance and clearness which are striking even to the eyes of foreign connoisseurs. In order to instruct their Swedish collaborators at the Palace, the French artists in Stockholm founded a drawing school. The Government, whose interest it was to encourage a national production of art, gave the institution its support. It developed, by degrees, to an academy with methodical schools which were to be of the greatest importance to Swedish art during the coming century. The very intimate connections with Paris during the whole of the 18th century were decisive for the artistic standard and taste. Count Karl Gustav Tessin, the country's foremost patron of the arts, had personal connections with several of the best French artists. He made aquisitions all over Europe, and he acquired excellent collections, especially in France, which afterwards came into the possession of the Royal Family and which, nowadays, form the nucleus of the Gallery of the Swedish National Museum. In the French ateliers many of the leading Swedish painters of approaching years obtained their schooling. Some of the migrant Swedes of an earlier date had already become naturalized in the Parisian art and made many brilliant contributions. A few of these returned later to their homeland in order to convey to the national traditions new ideas from the outer world. Foremost amongst these should be mentioned Gustav Lundberg, the portraitist in pastel, and the gouache painter Nicolas Lafrensen, known in France by the name of Lavreince. Other Swedish-born artists remained at their avowed place in the metropolis and gave a Nordic touch to French art which an expert can easily discern. Those of high repute were Alexander Roslin, the portrait painter, and the miniaturist P. A. Hall.

ROSLIN, ALEXANDER, born in Malmö 1718, died in Paris 1793. The beginning of Roslin's brilliant career was modest enough. He was a pupil of G. E. Schröder, the indifferent successor of v. Krafft as painter to the Swedish Court. His studies lacked any noteworthy results. The reliable instinct he had of his own possibilities conveyed him, while still young, to Germany and Italy. When he appeared in Paris, in 1752, as a portrait painter, he was already such a supreme artist that he was able to compete with the more reputed Frenchmen in his domain. With excellent wide-awake flexibility he acquired, year by year, the artistic mode of the day, established himself in the favour of an aristocratic public and kept this position in spite of the varying modes and the attacks of such influential critics as Diderot. His production is very rich. His most inspired portraits have the best qualities of the contemporary French art; such characteristics as grace, spirituality, the artist's joy and, additionally, a frank-

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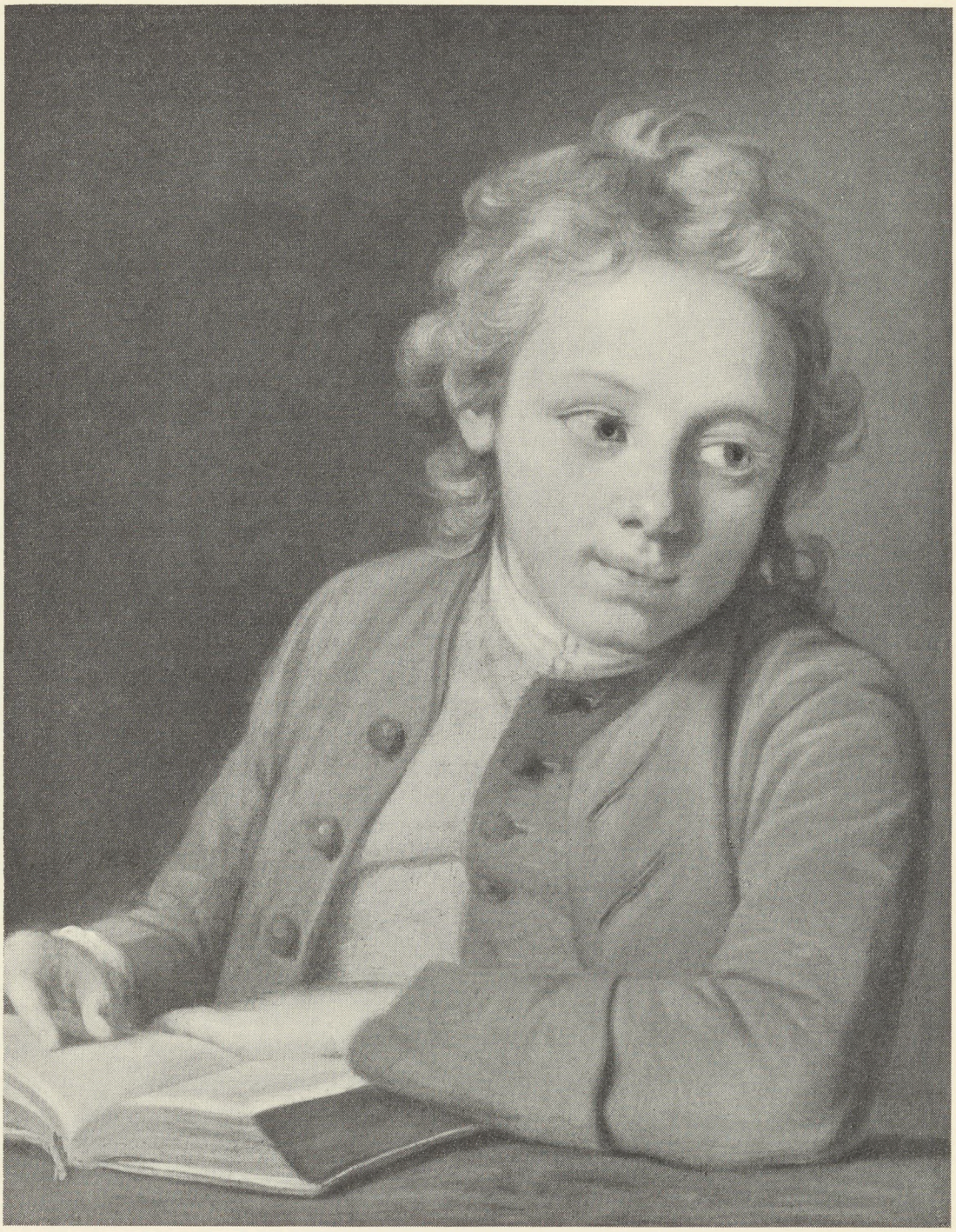
ness and cool intensity which appreciably distinguishes him from the majority of his Paris competitors.

266 Portrait of **the Marchioness de Neubourg-Cromière.** Painting in oil. Executed 1756.
In the possession of the National Museum, Stockholm.

The reign of Gustav III (1771—1792) marks in more than one respect the cultural zenith of the 18th century development in Sweden. This means that, during this period much sown in an earlier generation ripened to harvest. The cultivation of the artistic had begun to penetrate the whole nation. It had extended as far as the rustics in the country-sides. The romantic movement of the times which characterizes the latter half of Europe's eighteenth century swept along to Sweden with ever surging waves. It had a redeeming effect on the spiritual life, devoid of revolutionary changes but, which, on the contrary, enriched and fertilized the traditions. The rising interest in the individual's profoundest forces, in the people and history, accompanied by deeper feelings for nature, liberated creative endowments in the fields of art, music, poetry, science and in all the domains of the social life. Gustaf III's own enthusiastic personality, embraced many of these forces, in such active form, that he appeared in the public mind as the leading cultural figure of his day. The whole epoch is called after him, »The Gustavian Period». Of all arts the theatre was dearest to the King. By reason of his great love of beauty it was natural for him to personally encourage the developing arts as well as the artists themselves. It is characteristic that he acquired the collections which Karl Gustav Tessin had once brought to Sweden and stipulated that on his decease they should be the nation's property. He assumed and improved in more than one field the artistic inheritance he had got from Tessin, the teacher of his youth, who had impressed upon the monarch his duty to protect the fine arts and those who practised them. The King also kept the artists busily engaged fulfilling his personal requirements to an extent far beyond what State finances allowed, and he encouraged the interest of his surroundings in an artistic conception of the various forms of life. He had the satisfaction of seeing a number of richly talented artists appear in every sphere of art. Although through his earlier training and later connections he was a warm adherent of the classical French taste, he possessed enough spiritual expansion to appreciate even more unconventional romantic styles and personalities. He employed such architects as **Adelcrantz** and **Rehn** from an earlier date and they carried on the traditions from the building of the Stockholm Palace. Later, when his interest was absorbed in the purer antique styles of form he employed **Karl Palmstedt** and **Louis Masreliez** whose severe, classical architecture exercised great influence on the latter period of the Gustavian building art. While on a journey to Italy in 1784 the King engaged **Louis Desprez,** the French architect and theatre painter, one of the foremost talents in his domain.



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A considerable collection of Greek and Roman sculpture was purchased by the King on the same journey. This acquisition was expressive not only of his own adoration of the beauty of the classical forms, but also of that of the age. The most genial artist at the Court of Gustav III was a sculptor, **Johan Tobias Sergel** by name who, in his youth, had gained renown in Rome for his classically inspired work. The commissions he received from the King did not correspond to his expectations. But the sculptures and drawings he executed in Sweden are sufficient to ensure him one of the nation's foremost artist names. The art, still the most cherished by the public was portrait painting. The portrait belonged to the decorative unity of the distinguished home. This domain varied only superficially according to the change of the mode. It was ruled by a tradition which characterized the composition of the picture, its reserved interpretation of the individual and its formal language. Only gradually did a more modern, more personal conception find its way. This may be successfully observed among the paintings of the leadings portrait painters of the times, Lorens Pasch, the Younger, and Per Krafft, the Elder, two productive men who, in a national manner reflect the development of French portraiture. Infinitely more personal but also far less productive was Karl Gustav Pilo, an extremely unique painter who, in his great composition, the Coronation of Gustav III, created one of the very masterpieces of Swedish painting. The free coloring and human apprehension which Pilo represented are met with again in the romantic landscape paintings of Elias Martin, the style of whom was inspired by contemporary English art. Towards the end of the Gustavian Period the contrast between the romantic English and the French classical ideal appears in a more typical manner in portrait art. This ideal has an exponent in A. U. Wertmüller while K. F. von Breda reflects the Reynolds and Gainsborough style. Wertmüller is of quite special interest to the American public as he worked in later years in Delaware.

KRAFFT, PER, THE ELDER, born 1724, died 1793.
Krafft began his studies in the school of J. H. Scheffel, one of the most esteemed portrait painters in Sweden at the middle of the 18th century. He worked later as assistant to K. G. Pilo in Copenhagen. His style was determined by Roslin, who was his teacher in Paris. Krafft's realistic portraits are to a certain extent phlegmatic but at the same time they evince intensity of expression. His coloring and design possess gentle power and intimate feeling.

267 **Portrait of a boy.** Oil-painting. 1762.
In the possession of the National Museum, Stockholm.

PASCH, LORENS THE YOUNGER, born 1733, died 1805. Like so many of the painters of the century Pasch belonged to an artist family. His father, who gave him his first instruction was, in his day, a portrait painter of high repute.

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For some time Pasch worked in Pilo's studio in Copenhagen. While studying in Paris his art came under the influence of L.-M. van Loo and Roslin. Side by side with P. Krafft, the Elder, he created the Gustavian style of portraiture in Sweden. His technique is akin to Krafft's, but his conception has more intellectual mobility, a more refined elegance and more decorative lines. P. held the position of professor for many years and later was director of the Academy of Arts in Stockholm.

268 **Portrait** (signed 1769) **of Mrs. Kristina Magdalena Wargentin.** In the possession of the National Museum, Stockholm. This is one of Pasch's most brilliant portraits. Mrs. Wargentin was the widow of a famous astronomer. She was known as a witty lady of high culture, a distinguished representative of Voltaire's century.

HILLESTRÖM, PER, born 1733, died 1816. Hilleström, who started his career as a weaver, was a pupil of Boucher in Paris and learned to admire Chardins' still life and intimate figure painting. In his rich production he has depicted social life in Sweden from the latter half of the eighteenth century. His veracious and artistically refined pictures are the best illustrations of the daily life of that period. Later, Hilleström became director of the Academy of Arts in Stockholm.

269 **Housekeeping.** Oil-painting. In the possession of the National Museum, Stockholm.

270 **Conversation at Drottningholm.** Oil-painting. In the possession of the National-Museum, Stockholm.

271 **Gustavian party.** Oil-painting. In the possession of Mr Sten Westerberg, Stockholm.

PILO, KARL GUSTAV, born 1711, died 1793.
Pilo's strong personal style is characterized by strength, expressive lights and shades and a coloring which shimmers in tones of green and rose. The vigorous modelling manifests the influence of Olof Arenius, an original portrait painter with whom Pilo came in contact in Stockholm. During his long sojourn abroad he did not study in Paris but seems to have completed his artistic training chiefly under the influence of Rembrandt's art. The main part of his production belongs to Denmark, where he lived as painter to the Court and as professor at the Academy of Arts. On his return to Sweden in 1772 he was principally occupied in carrying out his greatest work, the »Coronation of Gustav III», commissioned by the King. This painting was never finished, yet, by reason of its free personal conception and its fantastical beauty of coloring, it ranks

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as an illustrious peak in Swedish painting. Pilo received the title of professor and was director at the Academy of Arts, Stockholm.

272 **Portrait of the artist's wife Charlotta Demarées.** Oil-painting. In the possession of the National Museum, Stockholm.

273 **Portrait of Queen Sofia Magdalena of Sweden,** Gustav III's Consort. Oil-painting. Owner, as the preceding.

Born Princess of Denmark, the indifferently intelligent Sofia Magdalena while still young, was married to the richly endowed Gustav III, for political reasons. The married life of two such unlike personalities was scarcely felicitous. While in Denmark Pilo executed several sympathetic and well-known portraits of the Princess who extended much friendliness towards the painter.

MARTIN, ELIAS, born 1739, died 1818.
A landscape, genre, and portrait painter, also an engraver. Martin was one of a family of artists. Of a romantic turn of mind, unconventional and talented, with a rare eye for nature's colorings and atmospheric tones Martin found his prototype in the English landscape school which grew up round Wilson's art. During the two long periods (1768—80 and 1788—91) of his stay in England he acclimatized himself to London's artistic life and gained a certain fame through his water-colors and engravings. In the contemporary Swedish art his supremely unconventional style is strikingly conspicuous. His most interesting works are undoubtedly the pure nature studies which he painted with a wonderful freshness directly from motives of Swedish nature. In their simplicity these paintings constitute Martin a brilliant predecessor of the 19th century open-air painter.

274 **View of Stockholm Palace.** Oil-painting. In the possession of the National Museum, Stockholm.

275 **Two elderly men, sitting.** Water-color. No. 187/1904. National Museum, Stockholm.

276 **Skeppsholmen,** Stockholm, on a misty day. In the foreground »King Johan III's house». In the background the Royal Palace. Water-color. No. 429/84. National Museum, Stockholm.

277 **Church and Castle at Tyresö,** Södermanland. Signed 1778. Colored pen and ink drawing. No. 407/84. National Museum, Stockholm.

278 **Study of trees.** Wash drawing. No. 337/84. National Museum, Stockholm.

SERGEL, JOHAN TOBIAS, born 1740, died 1814.
Sergel belongs to those artists who should be measured on an international

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scale. He was lavishly endowed with talent and had the originality of a genius. When he was called home from Rome to Sweden by King Gustav III he had already executed brilliant sculptures which foreshadowed a new epoch. There were bold and enthusiastically conceived groups among the number which include »Amor and Psyche» and »Mars and Venus». At the Swedish Court his work was unhappily of minor import. Amongst other things he has immortalized the leading persons of the Gustavian Period in busts and medals, nobly conceived and superbly modelled. On the demise of the King he executed a statue of His Majesty which glows with devotion, both to the model and to the ideals of classic sculpture. Sergel's sapient humor and flowing fantasy found their most spontaneous expression in a number of sketches and caricatures which now belong to the most esteemed Swedish drawings of that day.

279 **Portrait medallion of King Gustav III.**
In the possession of the National Museum, Stockholm.

280 **Portrait medallion of Karl Michael Bellman,** the greatest Swedish poet of that time, whose songs are still sung and loved throughout the country. Owner, as the preceding.

281 **Profile of the French painter Vincent,** Sergel's friend during his stay in Rome. Pen and ink. National Museum, Stockholm.

282 **A. Ehrensvärd,** admiral and philosophical author. A close friend of Sergel. Pen and ink. Wash drawing. National Museum, Stockholm.

283 **The architect Louis Desprez.** Caricature. Pen and ink. No. 485/1875. National Museum, Stockholm.

284 **Greek battle-scene.** Wash drawing. Pen and ink. No. 901/1875. National Museum, Stockholm.

285 **Landscape,** in sepia. In the possession of the National Museum, Stockholm.

286 **The convalescence of the Countess de Geer,** in touch. In the possession of the National Museum, Stockholm.

WERTMÜLLER, ADOLF ULRIK, born 1751, died 1812 in Delaware.
After a period of study in Stockholm, Wertmüller was recommended by his relative Roslin to the famous historical painter Vien in Paris. Vien was one of the first 18th century painters who imitated the figure-art of the Greek style and obviously influenced Wertmüller's development. In the Swedish painter's work one perceives how the influence of Roslin's realism combines with

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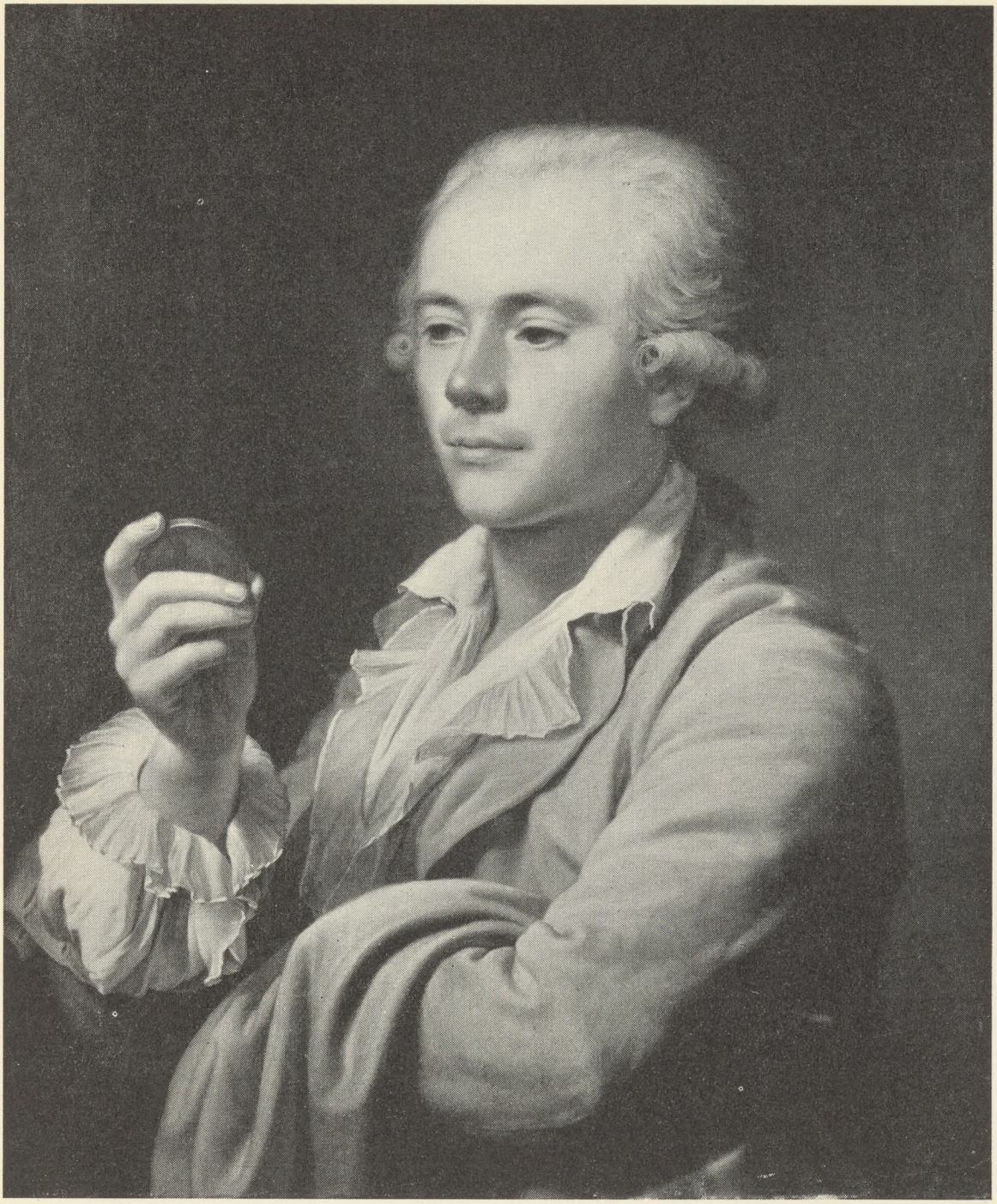
the drawing-room classicism of Vien. As a portrait painter, Wertmüller achieved some of his best work. During his busy life he created, in Paris, a famous portrait of Queen Marie Antoinette, in Spain, he painted portraits of Goyas contemporaries and in Delaware, where he ended his days, he executed several portraits of Washington.

287 **Portrait of Lars Grandel, medal engraver, professor.** Oil-painting. Owned by Mr. Sten Westerberg, Stockholm.

VON BREDA, KARL FREDRIK, born 1759, died 1818.
Breda developed his lively premature talent at the Stockholm Academy of Arts under the tuition of Pasch the Younger, where he came under the French ideal in his teacher's style. In London he transferred his interest to the romantic style of portraiture which Gainsborough and Reynolds created. On his return to Sweden he set the fashion of this style among the aristocratic public. Adroitly adapting himself to tradition, he chose the society painter's wider course. Thus he became rather an intermediary between the varying conceptions of two centuries than the actual founder of a modern school for which he undoubtedly had the capacity. During a successful career he executed many fine portraits imbued with inspiration and which display a romantic beauty of color. His influence is clearly revealed among the young painters at the beginning of the 19th century.

288 **Portrait of Count Henrik Posse, General.** Oil-painting. Belongs to the Gripsholm portrait gallery.

Gustav III's enthusiastic interest in art was not inherited by his son Gustav IV Adolf. It was an anxious time for the arts during his reign. In 1809, after an unfortunate war with France and Russia, Gustaf IV Adolf was deposed and Sweden became a constitutional monarchy. Kings were no longer able to exercise such active influence on the art of the country though members of the Bernadotte family both as artists and patrons have extensively contributed to further its development. The 19th century middle-class art public, and their representatives in Parliament, only gradually interested themselves in national art sufficiently to establish it securely within the community. The production of the century and the Romantic Period's one-sided trend in literature, which then enjoyed an illustrious time of prosperity bore witness to the same. The absence of any monumental building enterprise affected the arts detrimentally. Within artists' circles general uncertainty prevailed. Classicism and romanticism attracted some to Italy, while others turned to the awakening realism in Paris. Among the former are, notably, a successful sculptor, Byström, and a master in classical landscape painting, G. W. Palm. The result of the majority of the latter was artistic compromise and many of the considerable talents were thereby lost. After the middle of the century, when Karl XV, himself a painter, succeeded to the throne, there came a turning point in this state of



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affairs. The support given by the King was of an economical and social nature. He encouraged the artists both as a buyer of their creations and as a personal friend. An art museum, excellent for its day, was opened by the State in 1866. Swedish painting, which was developing a national-realistic trend acquired a fixed standard, possibly not all too expedient but nevertheless one which served as a point of departure in the school of depictors of national life who gathered together in the idyllic German town of Düsseldorf. Only a few of the radical talents betook themselves to the centre of the rising realistic art in Paris. A number of Swedish painters settled in Düsseldorf. They studied and painted in their ateliers delightful pictures from sketches executed on their vacations among picturesque Swedish peasants or high up in the Norwegian mountains. These portrayals of the popular life, blunt exponents of truth, reached seldom great artistic height. Their worthiest result was, maybe, that they roused interest in the motive itself among the public. Almost simultaneously the attention of collectors and researchers was drawn to the vanishing national art and peasantry culture. Landscape paintings, however, brought forth more significant results. In this respect should be mentioned Marcus Larsson and Edvard Bergh. Meanwhile are two excellent exponents of popular life, A. Jernberg and F. Fagerlin not to be forgotten. At the same time the still more noteworthy painter J. F. Höckert was distinguishing himself in French circles. His historical compositions and depictions of social life build less upon literary interest than picturesque figuration. Apart from these schools lived two other prominent artists the itinerant water colorist Egon Lundgren and the historical painter G. von Rosen.

Towards the 7th decade of the 19th century Düsseldorf had lost its attraction for Swedish painters. Young artists transferred their standard to the French ideal and there it has remained until our day.

PALM, GUSTAV WILHELM, born 1810, died 1890.

Palm's youthful years were exceedingly typical of the romantic painters of his day. After rather inadequate studies at the Academy of Arts in Stockholm he went to Germany where he obtained a long and thorough schooling in realistic nature painting to which he was inspired by the Norwegian painter Dahl. He then wandered southwards, stayed a couple of years in the gay city of Vienna, frequented the artists' circles, worked, exhibited, pursued his course over Venice to Rome and finally remained there eleven years. In »The eternal city» and in the clear light and thin air of Italian mountain regions he developed his excellent sense of form. His interpretations of South European nature excel those of any other Swedish painter. On his return home he found in the North-Sweden summer landscape somewhat of the same clear air and distinct form which was well adapted to his style.

289 **View of Rome with the Colosseum.** Oil-painting. In the possession of the National Museum, Stockholm.

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ZOLL, KILIAN, born 1818, died 1860.
Zoll was a pupil at the Academy of Arts in Stockholm. Owing to his great modesty he was no noticeable figure in life. Long after his death he came into repute for his small landscapes and pictures of social life. They possess a naive freshness and refined personal style remote from academic routine.

290 **Midsummer dance at Rättvik.** Oil-painting. In the possession of the National Museum, Stockholm.

HÖCKERT, JOHAN FREDRIK, born 1826, died 1866.
After spending some time at the Academy of Arts in Stockholm, Höckert studied in Munich, made an inspiring journey to Lappland and in 1851 betook himself to Paris. He lived there six years and came into very profitable contact with the romantic-historical style which was fashionable there at that time. His official teacher was Couture but later he was equally influenced by the colorist genius Delacroix. Höckert was renowned in Paris chiefly for his portrayal of Swedish history and popular life in Lapland and Dalarna. His artistic creations possess a warmth, a coloristic feeling and personal strength not evinced by any other Swedish painter of his generation.

291 **Bridal home-coming at Lake Hornavan, Lapland.** Oil-painting. 1858.

292 **Orsa girl.** 1865.
In the possession of the National Museum, Stockholm.

LARSSON, MARCUS, born 1825, died 1864.
Studied at the Academy of Arts in Stockholm, in Copenhagen, Düsseldorf and Paris. Larsson belonged to the class of so-called »wild» geniuses. His artistic ambition was above all to give expression to overwhelming natural forces, such as storms, waterfalls and conflagrations. This artistic exaltation as well as his vanity increased with years in a very unhealthy manner. When at the age of 39 he died the death of a bohemian on one of London's streets, he was already in a dissipated condition both as artist and as man. His best works, however, give evidence not only of violent impulses but also of fascinating nature poetry in fully poised picturesque form.

293 **Waterfall.** Oil painting.
In the possession of the National Museum, Stockholm.

BERGH, EDWARD, born 1828, died 1880.
Bergh was in everything the reverse of Marcus Larsson's type. He studied landscape painting in Düsseldorf, Switzerland and Italy. Gentle, cultivated and prudent he loved nature from its sunny side and preferred the harmonious to the pathetic. The painter's most personal motives are the birch-grown woods and pastures and the leafy meadows of Södertörn a little south of Stockholm. Bergh was professor at the Academy of Arts in Stockholm.

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294 **Summer landscape.** Oil-painting. 1877.
In the possession of the National Museum, Stockholm.

RYDBERG, GUSTAV, born 1835, died 1933.
During his long career as a landscape painter Rydberg maintained an unusually level artistic standard. He belonged to the category of young Swedes who early went in quest of the realistic French landscape painting in Paris. From the masters of the Barbizon school he learned the art of honestly and elegantly enticing from the landscape its most delicate shades of light, atmosphere and color. Rydberg has painted his native province Skåne with its rich and variable nature as none other has ever done.

295 **The skirts of the forest.** Oil-painting.
In the possession of the National Museum, Stockholm.

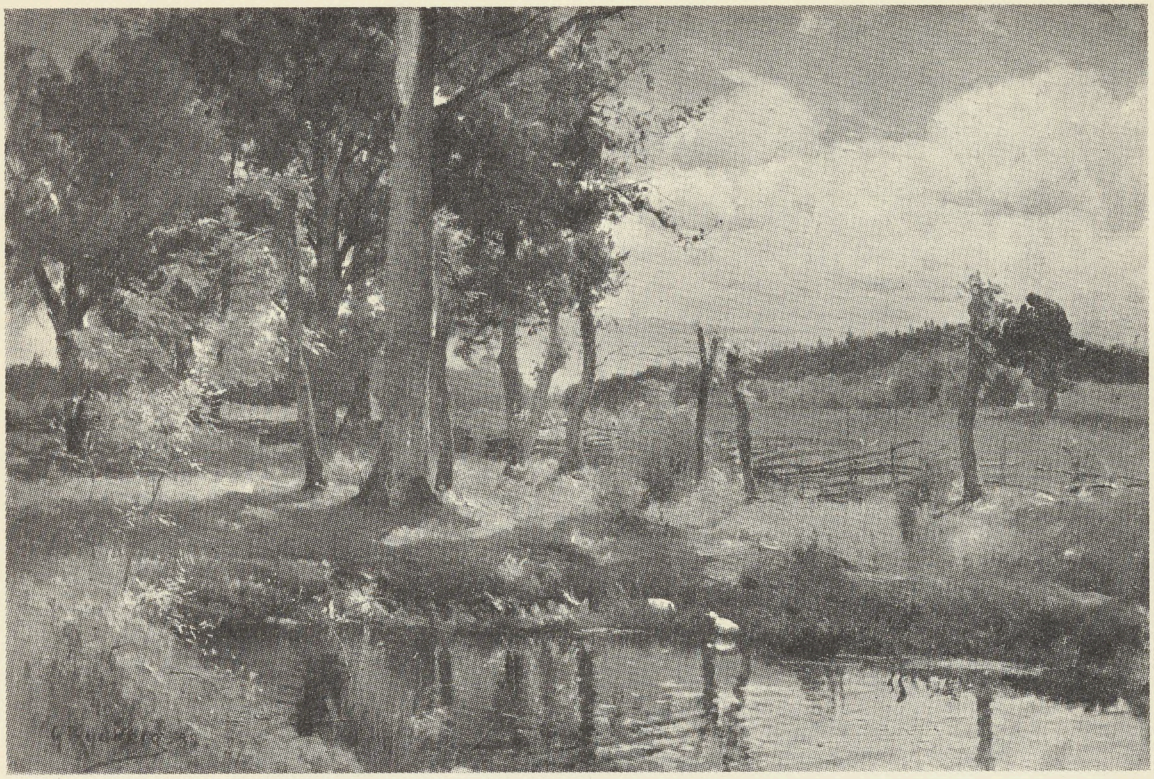
VON ROSEN, GEORG, born 1843, died 1923.
Count von Rosen belonged on the paternal side to a highly gifted family which in various ways has left its mark in Swedish history. He found his sphere of activity and his style very early. To Henri Leys, the Belgian, he is indebted for his first impulses which evoked the stately, serious, historical paintings from his brush. In his portrayal of Swedish history as well as in the depicture of his portraits, von Rosen always aims at the monumental. The achievement of the picturesque was in its strictest sense only a means for him. As teacher at the Academy of Arts von Rosen exercised great influence upon his pupils.

296 **The artist's father.** Oil-painting. 1868.
von Roséns father was a famous man in Sweden's economical history. He is known as »the founder of the Swedish railroads».

WAHLBERG, ALFRED, born 1834, died 1906.
Wahlberg was a musician in his early youth. A lyrical-musical touch pervades the soft and tender tones of his landscapes. His paintings early attracted attention. When, after a time of study at the Stockholm Academy of Arts, and in Düsseldorf, the artist removed to Paris and joined the so-called adherents of the Barbizon School, it was looked upon at home in Sweden as a sensational event. Wahlberg speedily acquired the rich technique of the school and applied it with fantasy and coloristic feeling. His direct nature studies possess a remarkable freshness. His great successes in Paris and Stockholm were gained less as an original observer than as a charming painter-poet.

297 **Meadow in blossom,** Bergshamra 1871. Oil-painting.
Belongs to Mr. Thorsten Laurin, Stockholm.

NORSTEDT, JOHAN REINHOLD, born 1843, died 1911.
Many were the allied characteristics between Norstedt and his elder contem-



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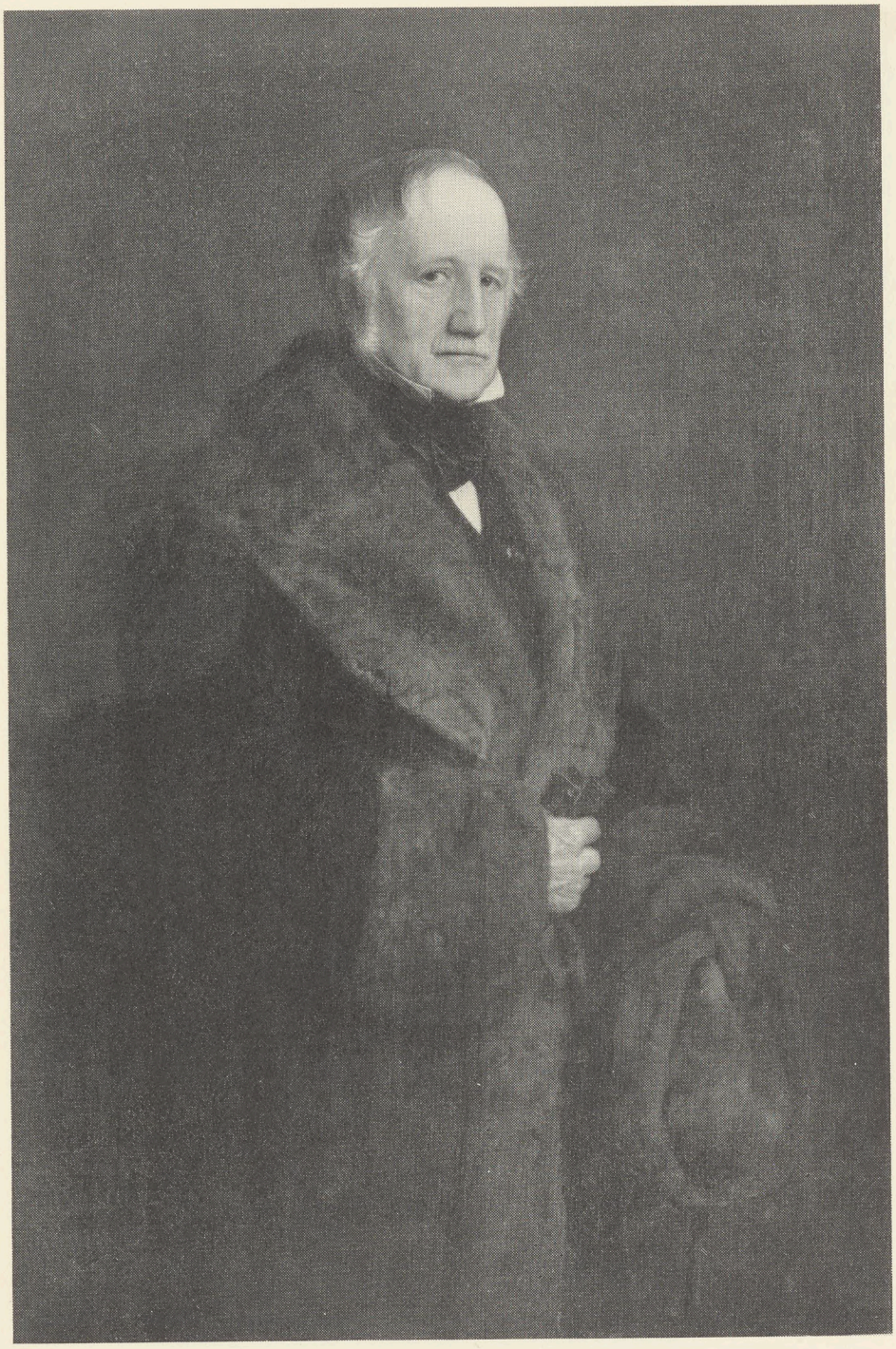

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porary Wahlberg. They were both endowed with a lyrical-musical temperament. Norstedt first studied music and later transferred his interest to landscape painting. He was a pupil of Harpignies, one of the Barbizon School masters of lesser repute. Compared with Wahlberg he manifests no such affluent indulgence and all his paintings are tinged with a sense of decided scantiness which is of a very personal kind. Norstedt pursued the study of the idyllic in Central Sweden on a new line, as Edward Bergh had done before him.

298 **From Drottningholm.** Oil-painting.
In the possession of the National Museum, Stockholm.

About the end of the seventh dacade of the 19th century young Swedish artists sought their way to Paris. In Montmartre and Montparnasse they found, like many others, an atmosphere of individual independence and stimulating excitement. With eager delight they threw overboard their old-fashioned doctrines from Stockholm and sailed out into new expanses unconcerned as to how it would effect the scholarships and selling possibilities at home. They kept together in a merry company in Paris, during the winters of several years, and spent their summers in such small villages as Grez-sur-Loing, where many American painters also used to come. The new art to which they had become devotees was open-air painting, realism's specific genre, the direct study of nature varying its impressions according to light, reflex and atmospheric effects. It is the atmosphere which, in these artists' eyes holds the details of the motive together, now bright and shimmering as the light of day, now dismal and colored as in the moments between day and night. Working directly from motives, demands swift apprehension of the changes experienced before one's very eyes. This quick direct manner of painting which the impressionists carry to artistic extreme has never appealed to those who only seek the patient, perfect handicraft in a picture. Academic pedantry preferred the impersonal conscientiousness to personal inspiration.
When the young Swedes turned to the prevailing influential opinion for acknowledgement of their progress in the modern art, they were met instead by embittered opposition and antipathy. Among the young artists in Paris there were many, including Ernst Josephson, Carl Larsson and Liljefors, who were very highly talented. They had learned to understand their value and therefore did not allow themselves to be discouraged by the antagonism of the Academy of Arts which excercised authority over scholarships and critics and influenced the public interest with their aversion to the new art. They were aware that artistic independence was essential and decided to strike a blow for their ideal (1884). Their opposition took the form of an association known as the »Artists' Society» (Konstnärsförbundet) and the struggle during a decade of years has proved to be of the greatest significance. The leader of the opposition was firstly Ernst Josephson and later Karl Nordström. It was greatly due to their radical efforts that the State art instruction and the

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National Museum were modernized, and that the public attitude towards art became more positive. The Society's members worked on the lines of their own free principles, in their own school, where some of Sweden's present leading artists received their first instruction.

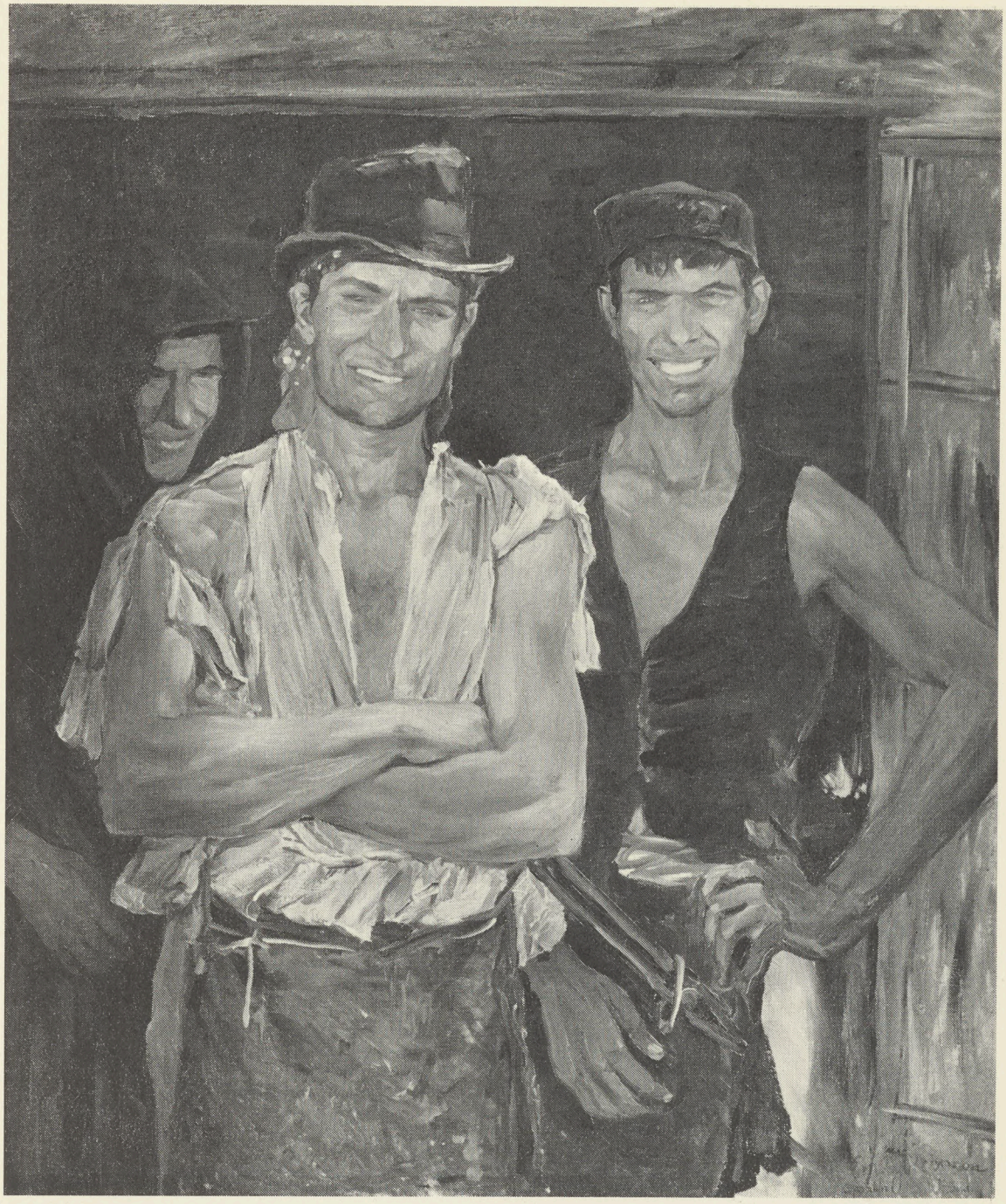
HILL, KARL FREDRIK, born 1849, died 1911.
Among Swedish painters Hill is the first and perhaps the foremost representative of the impressionistic landscape. His real production was executed in France in the eighteen-seventies. He suffered from a mental disorder the rest of his life. An exalted struggle to »find» himself had sapped his strength. It was not until long after his death that the critics had access to his works and discovered what an exceedingly bold predecessor he had been in his youthful years. In his painting there is much of the value met with and admired in contemporary French painters, with an additional boldness and stringency which hint at a strong personal ideal.

299 **Motive from the Loing river.** Oil-painting.
In the possession of the National Museum, Stockholm.

JOSEPHSON, ERNST, born 1851, died 1906.
Josephson, who belonged to a distinguished Jewish Stockholm family, was less partially interested in realistic art than were his fellow artists. After a time spent at the Stockholm Academy he studied with passionate interest such old masters as Titian, Rembrandt, Hals, Velasquez. With his richly endowed coloristic talent and Jewish facility to imbibe, he speedily appropriated the secrets of the various masters, and converted his learning with bold efficacy into paintings, with motives, at times realistic, at times poetic. His acquaintance with the works of Courbet and Manet inspired him for a short time to the execution of realistic paintings of immense beauty. Josephson was almost as much a poet and a musician as he was painter. Therefore his ambition seemed far beyond an accomplished realism. He dreamed of creating symbols of the great phenomena of human life in deep and sonorous artistic language. One of the motives which repeats throughout his work is a »watersprite» (näcken), a musical being which lives in streams and torrents, a sort of Nordic Orpheus which, in Josephson's eyes, symbolized the artist creating beauty in distress and anguish. The artist succeeded in completing a painting of this subject shortly before he was overtaken with a mental derangement which separated him from his fellowmen, from his thirty seventh year, until his death. Josephson's paintings have convinced the critics that he was one of Sweden's foremost painters.

300 **Spanish blacksmiths.** Oil-painting.
In the possession of the National Museum, Stockholm.

301 **Portrait of Mrs. Bagge.** Oil-painting. Belongs to Mr. Thorsten Laurin, Stockholm.



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LARSSON, CARL, born 1853, died 1919.
Larsson is one of the few Swedish artists who attained world fame. His life is the romance of a boy from the slums who, with his talent and lively humor fought his way to light and renown. He began as a modest illustrator and as an ilustrator he practically continued his artistic career. On gaining a certain amount of independence, he devoted himself to illustrate the two things which were nearest to his heart, namely, his home life, and Swedish history. He met with success in Paris with small water-color landscapes having figures in an elegant, blonde, playful style. In a number of spirituelle drawings and water-colors from his home in the country he has caught something of the central point of the Swedish mind. His best illustrations from Swedish history are the frescoes with which he decorated the entrance hall of the National Museum in Stockholm. These have preserved much of Larsson's frolicsome touch as an illustrator, but they also possess monumental grandeur.

302 **Interior.**

303 **Crayfishing.**

304 **Convalescence.** 1899.

305 **Portrait of the painter's mother.** 1893.

306 **Selma Lagerlöf.** 1902.
In the possession of the National Museum, Stockholm.

307 **The artist's father and son Esbjörn, 1902.** Water-color. Belongs to Zorn's collections, Mora, Sweden.

KREUGER, NILS, born 1858, died 1930.
Kreuger was one of the kindred youths who spent their summers at Grez and took the most active part in the struggle for the improvement of the conditions of Swedish art. The landscapes from his student days are pale and delicate like the motives from Central France, and in accordance with the French technique of the time. On his return to Sweden, like his fellow-painters, he tried to modify his style to suit the more harsh and bolder character of the Nordic motive. Kreuger was born in the beautiful old town of Kalmar. During many sunny summers he spent his time in painting landscapes, with cows and horses, on the widely spread heaths of Öland, the large flat island opposite the town of his birth.

308 **Horses in shallow water.** Oil-painting. 1902.
The Thiel Gallery, Stockholm.

BJÖRK, OSCAR, born 1860, died 1929.
Björk studied with great success at the Stockholm Academy of Arts 1877—82. Having a character in which interest for the real and a sensual fantasy balanced

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each other, Björk never became the bold artistic extremist. Kindly, and receptive to impressions of beauty of the various kinds, he developed into a cultivated portrait painter who reproduced his models with grace and sympathy. His decorations were festive and gay. Björk was professor at the Academy of Arts for many years and finally became its vice president. From his youth upwards he was a close friend of Prince Eugen, the artist, whose portrait he painted, and which is being exhibited here.

309 **Portrait of H. R. H. Prince Eugen.** Oil-painting.
In the possession of the National Museum, Stockholm.

LILJEFORS, BRUNO, born 1860.
The painting of Liljefors expresses an essential side of the Swedish people: a love of the wild in nature. Liljefors, together with Zorn, is the one of his generation of painters who most consistently held to the realistic motto of his youth »a painting should be a corner of nature seen through a temperament». Liljefors always sees life in nature in its entirety, biologically as well as picturesquely. Few huntsmen and zoologists know the life of untouched nature so thoroughly; no Swedish landscape painter has made greater discoveries than he. It has been said of the great animal painter L. that he looks too objectively, too unimaginatively upon life. A closer acquaintance with his art shows the utter injustice of this opinion. But his view is unsentimental. No depictor of nature has interpreted the undisturbed beauty and the wild-life's struggle for existence with greater soul-stirring effect than Liljefors.

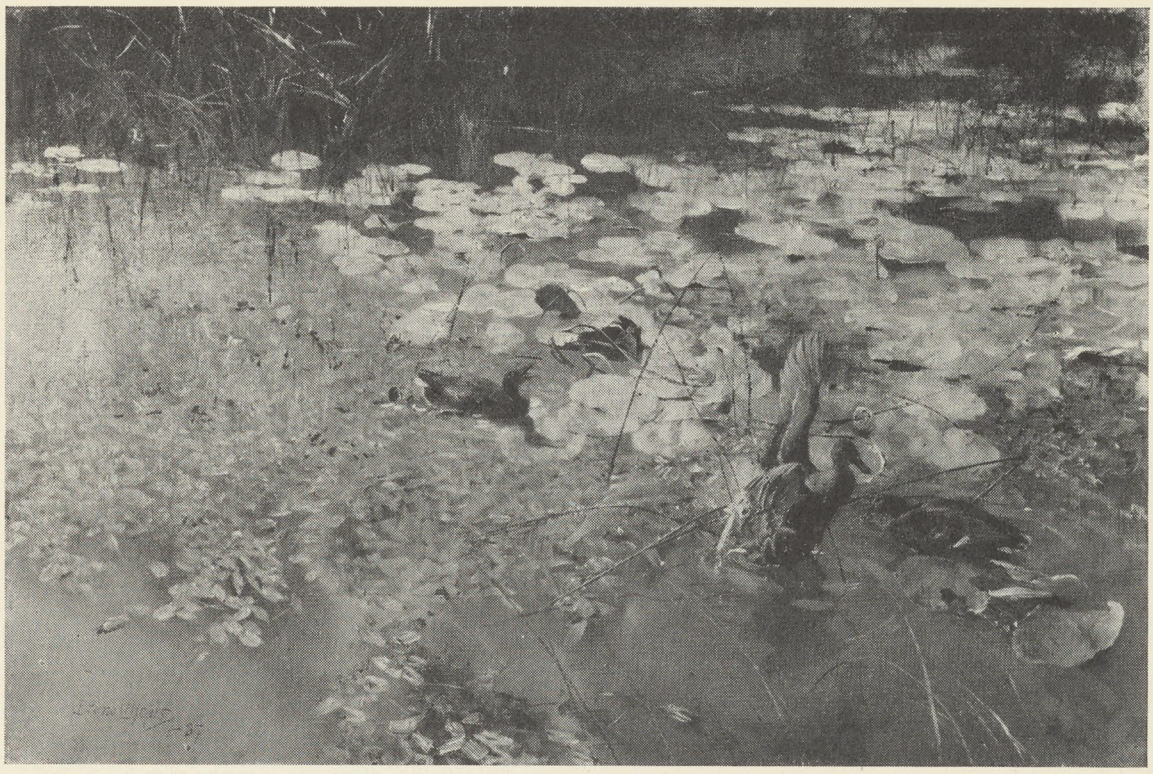
310 **Hawk and black cock.** Oil-painting. 1884.
In the possession of the National Museum, Stockholm.

311 **Wild Ducks. 1887.** Oil-painting. Belongs to Mr Thorsten Laurin, Stockholm.

312 **Eider.** Oil-painting 1923. Belongs to Zorn's Collections, Mora.

313 **Winter landscape with Swans.** Oil-painting 1918. — Belongs to Zorn's Collections, Mora.

ZORN, ANDERS, born 1860, died 1920.
After a short time at the Academy of Arts Zorn completed his studies, among other places, in England and Spain. Zorn gained world-fame during his lifetime both as an etcher and a painter. He belonged to those natures who never take upon themselves other than what they are able to perform and who apparently execute the same with amazingly simple skill. At one and the same time Zorn was a man of the world and a rustic, a virtuoso with a primitive nature, like many country craftsmen in the province of Dalarne, in which he was born. Such a painter risks the caprice of public opinion. He dazzles and fascinates and becomes exposed to uncritical admiration. There are also those who believe they have unmasked a sense of the void and condemn accordingly.



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Zorn survived criticsm after his death. Regardless of comparison with other talented masters we are now able to see the excellent entirety and freshness which support his art. His feeling for plastic form, movement and air tones was as refined as it was direct. His adoration of the primitive finds excellent expression in his buxom female nudes enveloped in light and air. In a moment's captured attitude, a glimpse of an eye here, a mouth corner there, he gathers character for his portrait. Never is Zorn more himself than when he portrays the life of his native place, a life so luxuriantly formed of tradition and the nature which he loved with all his heart. Here he was the great depictor of life and not a good painter who has found a picturesque popular motive.

314 **Summer landscape from Dalarö, Sweden, 1887.** Water-color. Belongs to Zorn's Collections, Mora.

315 **Coquelin Cadet, the famous French actor.** Oil-painting 1889. Belongs to Mr Thorsten Laurin, Stockholm.

316 **Summer landscape from Dalarö, Sweden.** Oil-painting 1889. Belongs to Zorn's Collections, Mora.

317 **Mora Market.** Oil-painting 1890. Belongs to Zorn's Collections, Mora.

318 **From Mora Market.** Oil-painting 1890. Owner as the foregoing.

319 **The Skin Market.** Oil-painting 1890. Owner as the foregoing.

320 **Rowing to church.** Oil-painting. Study for a greater composition. Owner as the foregoing.

321 **Midnight.** Oil-painting 1891. Owner as the foregoing.

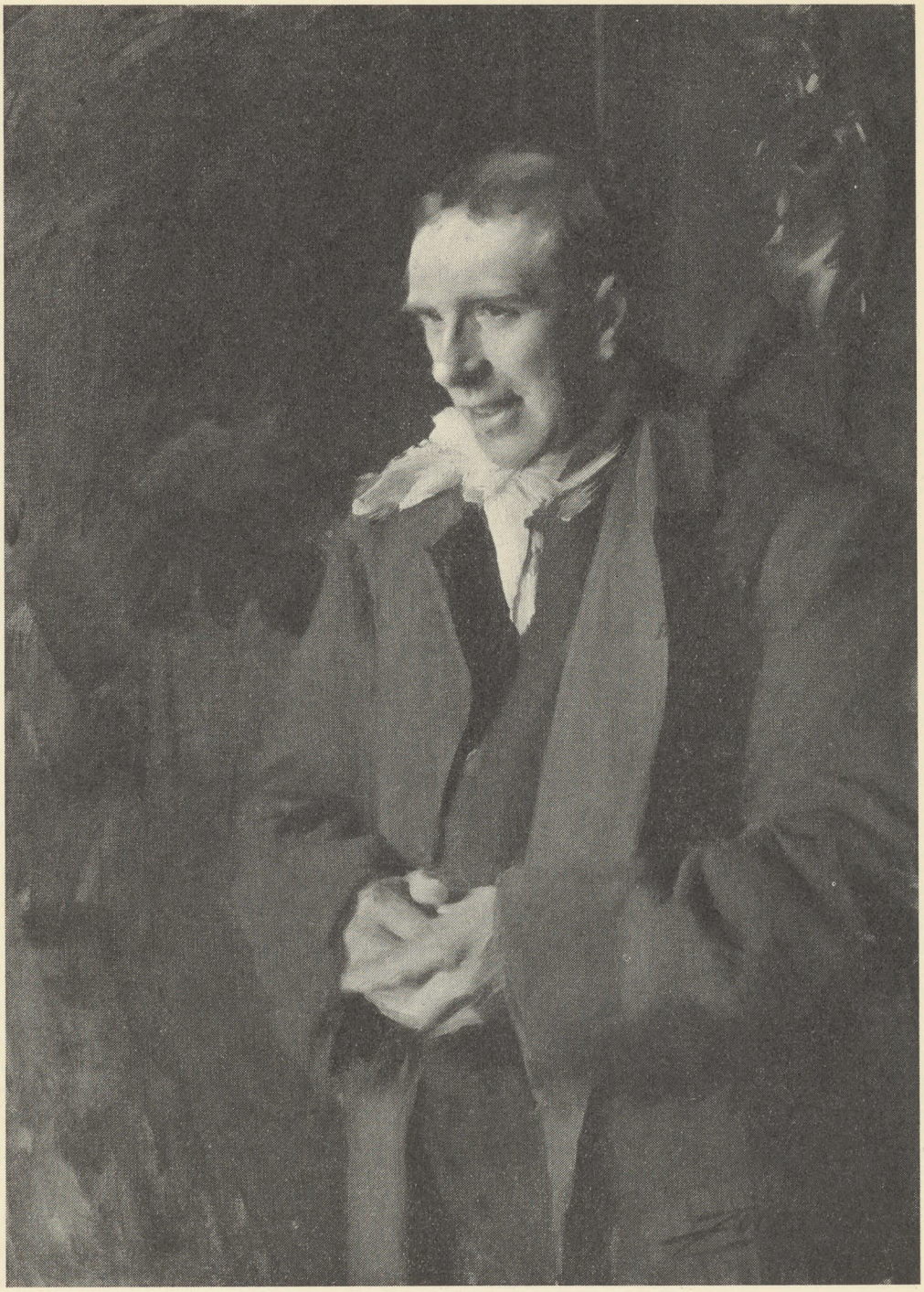
322 **Music in the cottage.** Oil-painting 1909. Belongs to the National Museum, Stockholm.

323 **Dance at Gopsmor.** Oil-painting 1912 (signed 1913). Belongs to Zorn's Collections, Mora. — Gopsmor, a little place of old log cottages in the big forests north of Lake Siljan which used to be the artist's favourite summer resort.

324 **Bols Anders, the old clock-maker.** Oil-painting. Belongs to Zorn's Collections, Mora.

JANSSON, EUGÉNE, born 1862, died 1915.
The greater part of his life Jansson was a recluse and a romanticist, a specialist on melancholical town landscape. He viewed Stockholm from his lofty studio, and was captivated mostly by its night effects when sombre hues and street lamps were mirrored in the still waters. Towards the end of his life Jansson made almost violent attempts to break away from his isolation and the magic sphere of his night effects. He became a habitue at sporting halls and circuses. At the baths he surrounded himself with models in motion, and essayed to capture the physical life's dynamics on gigantic canvases.

325 **Midsummer night in Stockholm.** Oil-painting 1898. Belongs to Mr Thorsten Laurin, Stockholm.



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NORRMAN, HERMAN, born 1864, died 1906.
Norrman was a pupil at the Stockholm Academy of Arts 1885—86 and later he resided in New York and Paris. After 1890 he lived in Sweden as wood-carver and painter. During this time he contended nobly and bravely with ill-health and poverty. His art developed from an unvarying open air painting in cool tones to a strong personal style with expansive rendering and deep copper-red and bronze-green shades. With this mode of execution he made mighty, pathetic descriptions of the great forest regions in his vicinity.

326 **Sunset in Småland.** Oil-painting. Belongs to H. R. H. Prince Eugen.

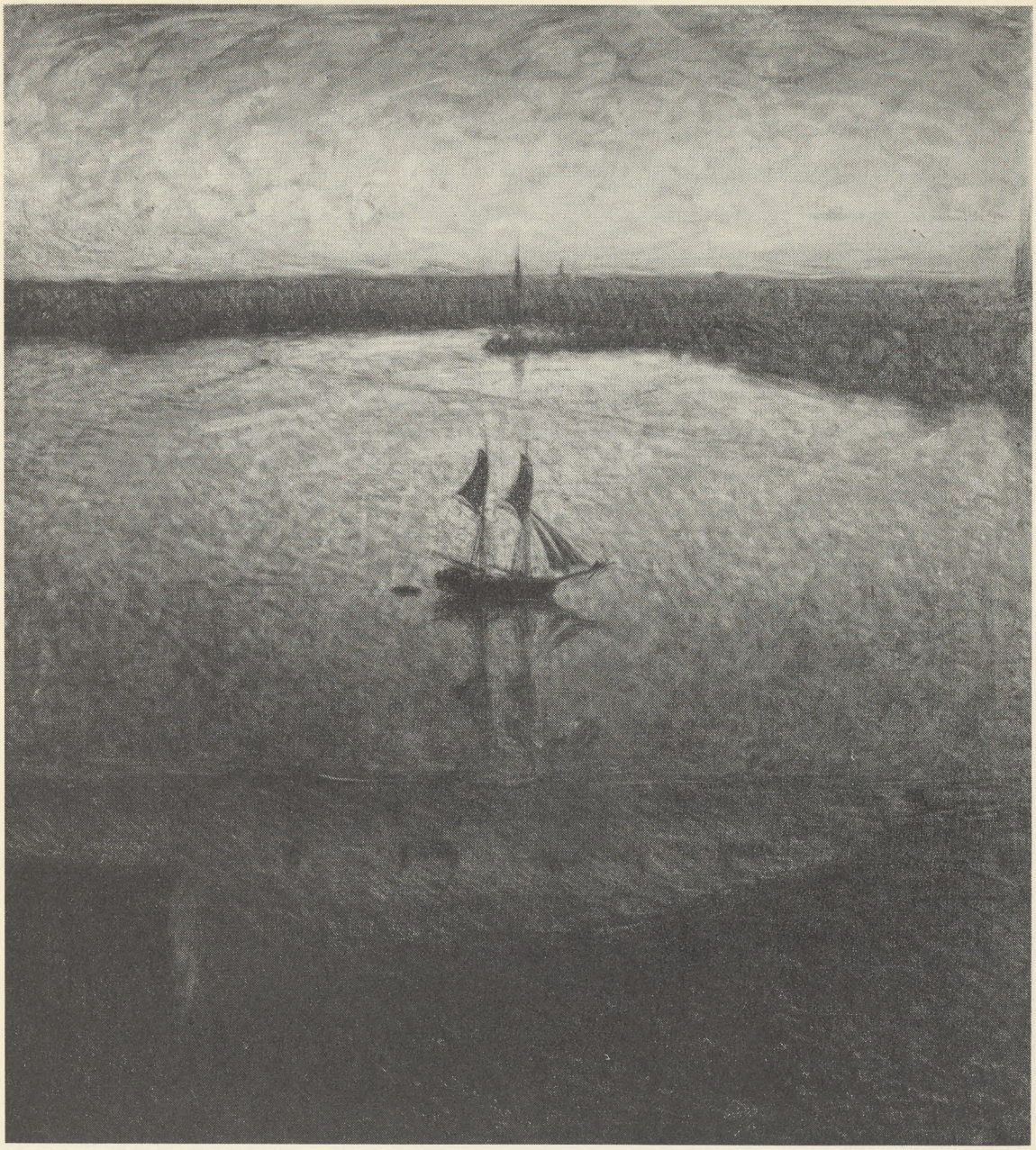
327 **Autumn.** Oil-painting 1902. In the possession of the Thiel Gallery, Stockholm.

328 **Cloud shadows.** Oil-painting. In the possession of the National Museum, Stockholm.

EUGÉN, Prince of Sweden, Duke of Nerike, born 1865.
With royal tact and fine human feeling Prince Eugen has balanced his three-fold social position as artist, representative of the Royal Family and patron. In this triple capacity he is one of Sweden's most central figures. As a painter he has never contented himself with being the aristocratic dilettante. Apart from all social consideration he should be regarded as one of Sweden's most cultivated and artistically ambitious landscape painters. His earlier production, in conformity to the period, was inspired by the strong, melancholic feeling of solitude. Twilight motives, summer night and night effects are usual themes among his paintings. Of later years his art has evinced a brighter style with less reservation. With a true sense of what is suited to his harmonious, realistic painting he has profited from the development of the times, of expressionism's bright colorings as well as cubism's architectural painting. By the side of his more intimate painting Prince Eugen has executed large wall decorations, all of which glorify the beauty of the Swedish landscape.

329 **The cloud.** Oil-painting 1895.
Belongs to H. R. H. Prince Eugen.

NORDSTRÖM, KARL, born 1855, died 1923.
Nordström was born in Bohuslän, on the west coast of Sweden. He had inherited much of the characteristic of his province in a mixture of defiant strength and mild sincerity. He was morally and socially the leader of the Artist's Society's struggle for better artistic conditions. Due to his broad-minded human attitude the campaign bore exceedingly versatile results. Nordström's own landscape painting is connected with France, Stockholm and especially with his beloved West Coast, which he has depicted in a truer sense than any other. In his own production he unyieldingly followed the course of personal truth.



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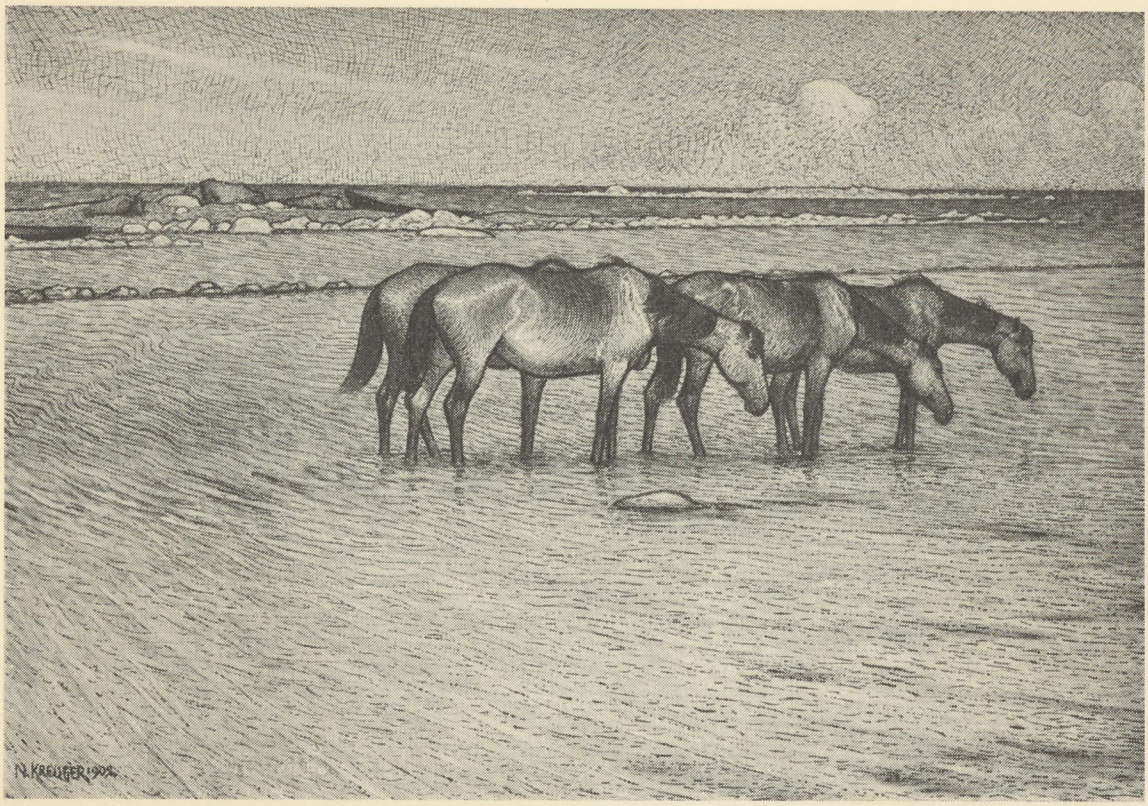

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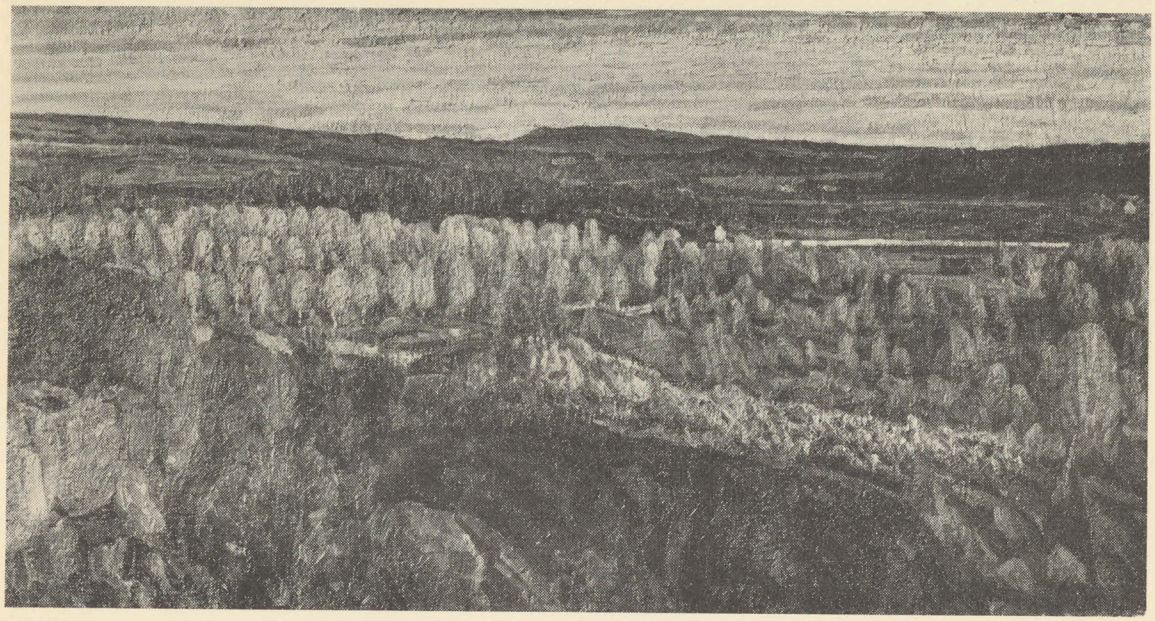

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To his death he kept up a living connection with the developments of the day and the younger artists' problems.

330 **Easter bon-fires.** Oil-painting.
Belongs to Zorn's Collections, Mora.

SAGER-NELSON, OLOF, born 1868, died 1896.
The painter was a pupil of Carl Larsson for a short time. He worked from 1893 to his death, in Paris, Ajaccio and Biskra where he died of consumption at the age of 28. Sager-Nelson's life and art possess a tragical intensity which shares many traits with the sentiment of his epoch, but which afford the deepest expression of a strong personal character. He witnessed the fierce reaction against realism and impressionism in Paris which was especially expressed in Gauguin's art and symbolism's trend. His own art was influenced by symbolists in their mystical mood.

331 **The foster brothers.** Oil-painting 1894.
In the possession of the National Museum, Stockholm.

WILHELMSON, CARL, born 1866, died 1928.
Wilhelmson was a pupil of Carl Larsson, in Gothenburg. He studied later in Paris and travelled in Spain and England. He was one of Sweden's foremost depictors of the customs of the people with descriptions especially from the fishing-villages of Bohuslän, his native province. Wilhelmson had the calm and penetration of the seaman. In spite of his harsh, somewhat dry nature-studies, his paintings manifest supreme feeling for the greatness and silence of nature. It was natural that he should try his strength in monumental wall-paintings. His earlier works are realistic figure compositions executed in grayish, liquid, atmospheric tones. His masterpieces (from about 1906) are of a firmer construction, with bolder tones and a mosaic-like color technique. Like Carl Larsson, Wilhelmson was a very influential teacher.

332 **Fisher-women on their way from church.** Oil-painting 1899.
In the possession of the National Museum, Stockholm.

AGUÉLI, IWAN, born 1869 in Sala, died 1917 in Spain.
Aguéli was one of those international birds of passage who without difficulty could live alone with their work and their ideas wherever they found stimulating surroundings. His paintings were mostly executed on journeys and his art was little known in Sweden until after his death. Prince Eugen who knew him personally, had his effects taken home from Spain. It proved then that in France, Spain and Egypt he hade done numerous small oil-paintings and drawings of a very strong personal style. They evince an endeavour to realize the modern demands for firm construction in composition, with bright har-

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monious coloring. Although the size of the paintings is inconsiderable, they show an artistic »lion's claw».

333 **Study from Visby.** Oil-painting.

334 **Boats on the Nile.** Oil-painting.

335 **The road by the canal.** Oil-painting.

336 **Catalonian landscape.** Oil-painting.
In the possession of the National Museum, Stockholm.

AROSENIUS, IVAR, born 1878, died 1909.
Arosenius, who died quite young, was a pronounced painter-poet. In his paintings there is a strange mixture of tender enthusiasm, grotesque humour, and stinging satire. His favourite poets were characteristically enough the Swede, Bellman, the German, Heine, and the old Chinese poet, Li-tai-po. However, Arosenius' style of expressing himself was not literary but picturesque. His sense of color and line was uncommonly fine. With inimitable grace he applied his artistic means as easily and freely as the mood demanded.

337 **The girl at the door.** Oil-painting 1908.
In the possession of the National Museum, Stockholm.

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Sweden:

Area: About 410.000 squ. kilometers.

To compare: Area of Italy is 310.000, of Great Britain and North Ireland 245.000 squ. kilometers.

Population (1936): 6.249.500 inhabitants.

To compare: Italy 42.625.000 inh. Great Britain and North Ireland 46.841.000 inh.

Map of Sweden,

showing the old division into provinces as well as the more prominent places. Scale 1:7.000.000.

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